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**THE NĀGAPATTINAM AND OTHER BUDDHIST  
BRONZES IN THE MADRAS MUSEUM**

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BY

T. N. RAMACHANDRAN



# CONTENTS

	PAGE
The History of South Indian Buddhism .. .. .	1
Fall of Buddhism : Causes .. .. .	8
History of Nāgapattṇam and the finds .. .. .	13
Nāgapattṇam .. .. .	14
The Finds .. .. .	19
The Buddha Types and Peculiarities in Nāgapattṇam Bronzes .. .. .	26
Uṣṇīṣa Type .. .. .	26
Flame .. .. .	27
Poses, marks, robe and other peculiarities .. .. .	27
Robe .. .. .	29
Uṣṇā marks and Palm marks .. .. .	31
Conclusion .. .. .	32
Description of the images in the Madras Museum .. .. .	33
Buddhas .. .. .	33
Buddha standing .. .. .	33
Buddha seated .. .. .	41
Dhyāni Buddhas .. .. .	47
The Bodhisattvas .. .. .	48
Avalokiteśvara .. .. .	48
Maitreya .. .. .	51
Tārā .. .. .	54
Jambhala .. .. .	54
Jambhala and Vasudhārā .. .. .	55
Disciples (Arhats) .. .. .	56
Votive Stūpas .. .. .	56
Lamp .. .. .	59
Images from other collections in the Madras Museum .. .. .	59
Amarāvati .. .. .	59
Bronzes presented by J. C. Stodart .. .. .	60
Bronze purchased .. .. .	61
S. T. Srinivasagopala Chari collection .. .. .	61
Nāgapattṇam Bronzes in other Museums and collections .. .. .	62
Archæological Section, Indian Museum, Calcutta .. .. .	62
Provincial Museum, Patna .. .. .	86
Central Museum, Nagpur .. .. .	90
Dacca Museum .. .. .	94
Prince of Wales Museum, Bombay .. .. .	100
Phayre Museum, Rangoon, Burma .. .. .	102
Trivandrum Government Museum .. .. .	106
British Museum, London .. .. .	106
Gwalior State Museum .. .. .	108



	PAGE
Mysore Government Museum, Bangalore .. .. .	110
Colombo Museum, Ceylon .. .. .	110
Provincial Museum, Lucknow .. .. .	116
Victoria Museum, Karachi .. .. .	118
Museum, Jaipur, Rajasthan .. .. .	120
Central Museum, Lahore .. .. .	120
Sri Pratap Singh Museum, Srinagar, Kashmir .. .. .	122
Varendra Research Society's Museum, Rajshahi, Bengal .. .. .	124
Museum and Picture Gallery, Baroda .. .. .	124
Watson Museum, Rajkot .. .. .	126
Sir Lewis Fermor's Collection .. .. .	128
With Dr. Baini Prasad .. .. .	128
<b>APPENDIX I.—The Buddhist Sects</b> .. .. .	130
<b>APPENDIX II.—Extract from a memoir by M. Textor de Ravisi</b> .. .. .	135
<b>INDEX</b> .. .. .	137

## LIST OF PLATES

### PLATE

- I Seated Buddha.
- II Seated and standing Buddha.
- III Seated Buddhas.
- IV Seated and standing Buddhas.
- V Standing Buddhas.
- VI Maitreyas.
- VII Avalokiteśvaras.
- VIII Maitreyas.
- IX Lokeśvaras and Padmapāṇi.
- X Jambhala, Tārā and Jambhala and Vasudhārā.
- XI Maitreya, Tārā and Saints.
- XII Votive *Stūpas* and Seated Dhyāni Buddhas.
- XIII Votive *Stūpas*, Lamp, Standing Buddhas and Dhyāni Buddha.
- XIV Votive *Stūpas*.
- XV Votive *Stūpas*.
- XVI Votive *Stūpas*.
- XVII Votive *Stūpas*.
- XVIII Avalokiteśvara and Maitreya.
- XIX Seated and Standing Buddhas and Avalokiteśvara and inscriptions.
- XX Standing and Seated Buddhas.
- XXI Puduveli Gopuram and its conjectural sketch.
- XXII Vajradhara (Nepal) and Amarāvati Buddhas.
- XXIII Avalokiteśvara.
- XXIV Inscriptions on the Nāgapattṇam images.
- XXV Inscriptions on the Nāgapattṇam images.
- XXVI Inscriptions on the Nāgapattṇam images.
- XXVII Inscriptions on the Nāgapattṇam images.
- XXVIII Seated and Standing Buddhas.
- XXIX Palm marks.
- XXX Palm and *Ūṛṇā* marks.

## AUTHOR'S PREFACE.

Metal figures, particularly bronzes, have always had a glamour as works of art. This was so even in Julius Caesar's time. Corinthian bronzes were then more precious than gold and it is said of Antony, Caesar's friend, that he assassinated the owner of two vases of Corinthian bronze just to possess them. The case is however different in India. Indian bronzes have not only been regarded as works of art but also as objects of religious veneration. Indian images have now assumed archæological and iconographic importance ; their aesthetic value appeals to a large degree as well.

*Pre-Aryan.*—The Indus valley civilization of the third millennium B.C., which is older than the Aryan invasion, and in fact the oldest civilization of India so far revealed by excavations, shows a well-designed and highly artistic culture already at an advanced stage of development in the *chalcolithic age*, when stone and copper were used side by side. That the artists of the Indus valley had fully grasped the essential elements of form and decoration is apparent in the patterns of painted pottery based on geometrical and animal forms and also in the statuary figures of steatite, faience and clay. The art of metal casting as well as carvings in stone had also attained skilled development. At Mohenjo-Daro in Sind, the earliest known Indian bronze statuette was discovered, which represents a remarkable figure of a dancing girl.<sup>1</sup> Indeed the sensitive modelling of the back below the waist and the profile of the dancing girl would do credit to the best modern sculpture. Probably some natural agency was responsible for the burial of this civilization and it is not till centuries later that we again come across any bronze figures. The Mohenjo-Daro figurine is secular, while the bronze images of later historical times are practically all inspired by *religion*, which is indeed the source of inspiration of all sculpture in India. This bronze dancing girl from Mohenjo-Daro with supple movement, and two male torsos from Harappa<sup>2</sup> with excellent modelling prove that both sculpture and bronze were developed as characteristic art-forms at the very outset of Indian art history.

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<sup>1</sup> Marshall, *Mohen-jo-Daro and the Indus Valley Civilization*, p. 44, pl. CXLVI-5, 6 ; Kramrisch, *Indian Sculpture*, fig. 4.

<sup>2</sup> Kramrisch, *Indian Sculpture*, fig. 1 ; Pt. M. S. Vats, *Excavations at Harappa*, Vol. II, Pl. LXXX.

*Mauryan.*—Between the proto historic art of the Indus Valley and the historical Mauryan period (4th-3rd century B.C.) is a big gap awaiting to be filled up by actual remains of material culture. But in the 3rd century B.C. we meet with Indian sculpture springing up into magnificent form like Minerva born in panoply. The lion capital of Sārnāth and the stone bull of Rāmpūrwa are masterpieces of Mauryan sculpture endowed with vigour and expression. Besides this refined *court-art* as exemplified by the lion and bull capitals there also existed an archaic *religious art* based on a widespread cult of tutelary deities, such as Yakshas and Yakshīs. The majesty of such figures as the Parkham Yaksha, Patna Yaksha and the female Yakshī figure from Didarganj is apparent in their size, massive volume and magnificent form, rather than in spiritual expression. Bronze images of either the *court-art* or the archaic religious art of Mauryan times have not been found.

*Buddhism.*—Indian art entered a phase of intense activity in the 2nd century B.C., when under the direct influence of Buddhism a synthesis between the higher and lower forms of beliefs suitable to Indian genius resulted in very rich sculpture preserved on the railings and gateways of the *stūpas* of Sānchi (Bhopal) and Bharhut (Central India), Amarāvati and Nāgārjunakoṇḍa (Guntur, S.I.). Some bronze images of Buddha, not earlier than the 2nd century A.D. are also known from Amarāvati and its vicinity. From the 2nd century A.D. onwards the image of Buddha afforded sufficient theme for the artists to carve or cast and we have to-day a good sculptural sequence of the Buddha image.

*Taxila.*—Though the art of metal casting is of great antiquity as shown by the first example of the dancing girl from Mohenjo-Daro we do not come across any metal images till the 1st century A.D. when, early small figures hail from Taxila of about the 1st-2nd century A.D.

*Mathurā.*—A vital and prolific school of Indian Sculpture sprang up at Mathurā in the 1st century A.D., distinguished on the one hand by remarkable statuary illustrative of sectarian belief, and on the other by a common heritage of beautiful figure sculpture of which the best examples are women carved on railing pillars, in the company of birds, flora, fauna and flowing streams portraying happy female life.

*Gupta.*—The formative school of Mathurā found its fulfilment in the Gupta age (4th-5th century A.D.) which ushered in the *golden age* of Indian

art. The sensuous freedom and plasticity of Mathurā figures were now replaced by restraint, elegance of form and spiritual expression. Examples are the great Buddha figures of Mathurā, Sārnāth, Ajanta and Bihar which represent immortal specimens symbolising the ideals of a whole age. The faces are robed in spiritual ecstasy and the smiling countenance with downcast eyes adequately conveys the divine compassionate love (*karuṇā*) of the Buddha towards all beings. To the Guptas, we owe the perfect visual image of the Buddha type of *Being*, hailed as the greatest creation of Indian Art.

Bronzes in the Gupta period attained a rank equal in merit to the best pieces of sculpture and painting, as typified in the life-size Buddha image from Sultanganj, Bihar (5th century A.D.), now in the Birmingham Art Gallery and in the beautiful Brahmā image from Mirpur-khas *stūpa*, Sind.<sup>1</sup> From about the 8th century A.D. onwards metal images became specially popular.

*Pāla or the Eastern School.*—Elegance of form and spiritual expression show the superior standard of the bronzes from Nalanda and Kurkihar (both in Bihar) of the Pāla period (9th–12th century A.D.). The development of Pāla school, the eastern school of Tārānātha, is typically illustrated at Nalanda, the importance of which as a centre of Buddhist learning (University) continued undiminished by the political decadence of Magadha, until the destruction of the monasteries by the Muhammadans in about 1197 A.D. Nalanda has been the richest source of the well-known smooth black slate images and has also yielded a very extensive series of Buddhist bronzes. The importance of Nalanda as a centre of Buddhist culture and a source of iconographic and stylistic influences throughout the East is well illustrated by the close relations existing between it and Sumatra-Java in the 9th century, as revealed by the copper plate of Devapāladeva wherein references are made to the important monastery at Nalanda built by *Balaputradeva* of *Suvarṇadvīpa* in *Circa* 860.<sup>2</sup> *Nepal and Burma* too had close connections with Nalanda. The East comprising Bihar and Bengal as one art province under Pāla and Sena rule, Orissa and Mayurbanj—carries all the classical traditions as framed within the Gupta period.

Another remarkable large series of metal images from Kurkihar in the District of Gaya, Bihar (as many as 240 pieces), have close affinity with the Nalanda ones and belong almost to the same period and school. Yet another

<sup>1</sup> Coomaraswamy, *H.I.I.A.*, fig. 168.

<sup>2</sup> *Ep. Ind.*, Vol. XVII, Pt. VII.

large series of metal Buddhist images, perhaps of Nalanda origin, has been found at Chittagong, E. Bengal, and appears to date from the 10th to the 13th century. Some others now in Kashmir are evidently of the same type.<sup>1</sup>

A great school of sculpture in bronze and stone existed in Eastern India during the Pāla empire (9th-12th century A.D.) and all finds of metal images of this period, Buddhist, Brahmanical or even Jain,—for images of each of these religions of the Pāla school have been found—whether made at Kurkihar or Nalanda in Bihar or at Rangpur, Rajshahi, Dinajpur, Dacca, or the Sunderbans in Bengal are examples of Pāla art. Modelling of Pāla bronzes is good though not a predominant feature as in those of the Gupta period; the lines and soft curves of the figures are at once felicitous, and their expression makes an appeal which justifies the modern enthusiasm for Pāla bronzes. Buddhist images found at Jhewari in Chittagong (9th-13th century A.D.) are however marked by a ruggedness and constraint, though they are but provincial variations of the Pāla school and are akin to the school that flourished in Burma and Assam during the period. Small metal images particularly of Buddhist divinities found at Nalanda and Kurkihar are again the source of inspiration of Nepalese copper gilt images. No doubt Buddhist and Hindu metal images were borne by pilgrims from Java while visiting the sacred shrines in Eastern India.

*Mediæval.*—The Mediæval period (8th-12th century A.D.) marks a revival and outburst of Hindu cultural resurgence. The temples of Ellora, Mahābalipuram, Elephanta (8th century A.D.) and of Khajuraho and Bhuvanesvar (11th century A.D.) are rich in splendid sculpture.

The sculpture of the mediæval period merged into and indeed shaped the character of its architecture as one can see from the Pāṇḍya, Chōla, Chālukya, Hoysala and Vijayanagara temples in South India. The stream of Indian sculpture (bronzes) however dries up so far as North India is concerned during the Mughal period, but is transfigured into vital and extensive schools of pictorial art.

*Technique of Bronzes.*—In North and East India metal images of Hindu deities were consecrated and worshipped as at the present day. It would not be strictly correct to say that the metal images of South India were

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<sup>1</sup> Coomaraswamy, *H.I.I.A.*, fig. 232.

“in Pūjā”. South Indian bronze images had a special character. They too were votive images inasmuch as they were dedicated to the temples by worshippers but they were “Utsava-Vigrahas”, i.e., they were images carried in procession on festival days of the deity or deities so that those who could not visit the temples should have an opportunity equally with all others of beholding the sacred image of the divinity and thus attain religious merit. That the images were meant to be carried is clear from the fact that they are, except in the case of small images, provided with holes in the pedestal through which rods could be inserted for the purpose of carrying them.

The finest examples of bronzes, however, were made during the Chola period in South India, between the 9th and 13th century A.D. The majority of South Indian metal images are made of copper with a small admixture of alloy and are therefore not “bronze”. According to the *Silpa Śāstras* and tradition they should be made of *pañchaloha*, an alloy of 5 metals (copper, silver, gold, tin and lead). But in North India and particularly in Bengal they are made of “*ashta-dhātu*” or 8 metals including a small quantity of the precious metals. The process of casting employed by the craftsmen (*sthapatis*) is that known as ‘cire perdue’, an ancient method employed by the Chinese and the Greeks. The ‘cire perdue’ or ‘lost-wax’ process, is so called from the fact that the wax model which served as the core of operation was lost or drained out before the actual casting took place. The subject was first modelled in wax, then coated with clay. Next the wax was melted out leaving a mould behind into which liquid metal was poured to cast a solid image. But if a hollow image was intended, the subject would be first modelled in clay and then the core was coated with wax, and the wax in turn covered with a negative of clay. This was used for casting after the wax was drained out by heating. With the former single method have been produced the masterpieces of South Indian bronzes.

*Natarāja*.—The main types of South Indian bronzes include images of Brahmanical gods and goddesses, Vaishṇavite and Śaivite, benign and terrible, of Pārvatī, Śrīdevī, Viṣṇu, Kṛishṇa, Rāma, and of saints and royal donors. In representations of Umāsaḥita (Śiva and Pārvatī), or Somāskanda (Śiva, Skanda and Pārvatī) the austere countenance of Śiva as a great *Yogī* contrasts with the feminine delicacy of Umā or Pārvatī. The most outstanding of the masterpieces is Śiva as *Natarāja* illustrating the process of world creation and dissolution in terms of dance and rhythm. Encircled within

a hale of flames, the god sounds the *ḍamaru* with one hand, bears the consuming fire in the other, and the two other hands are held in the pose of protection (*abhaya*) and energising (*kriyā*). His right foot tramples upon the demon of ignorance and the left leg swings in the air in token of rhythm. The Natarāja image is the greatest creation of Indian art, a perfect visual image of *Becoming*, an adequate complement and contrast to the Buddha type of pure *Being*. The movement of the dancing figure is so balanced that while it fills all space it seems nevertheless to be at rest.

Though Buddhist metal images from Amarāvati, Buddhapāḍu in Guntur and the famous Sultanganj Buddha image of Gupta times (now in Birmingham) show that hollow casting on a core of earth was employed at an early period, a large number of South Indian bronzes were cast solid, the pedestals (*padmāsana*) alone being cast hollow. The images were probably cast in one piece. After being cast, the whole work, including details of decoration, in relief or incised, was finished with the hammer and chisel or other graving tool. With what skill this delicate work was accomplished will be appreciated from the chasing of the back of Natarāja images of South India. The art continued to flourish during the period of the Vijayanagara Kings (14th to 16th century) and even later, but in a heavy and conventionalised form only.

*Jaina Bronzes.*—South Indian Jaina and Buddhist bronzes are not many. Jaina bronzes, some of the 10th and 11th century A.D. and the rest of later periods representing the 24 Tīrthaṅkaras, their *Śāsana-devatās* and Bāhubali are known from South and North Kanara, Chingleput, Bellary and North and South Arcot and other Southern Districts. Jaina metal images are also known from Paharpur, East Bengal (11th century A.D.), Sunderbans, West Bengal, from Orissa (7th-11th century A.D.), most of them representing the Tīrthaṅkaras and from Gwalior (9th-11th century A.D.). An inscribed bronze image of Mahāvira (12th century A.D.) from Nahar collection, Calcutta, is of the class popular in South Kanara and, being inscribed, helps dating Jaina images.

*Nāgapattiṇam Bronzes.*—Buddhist bronzes, though rare in South India, are occasionally found mostly in Tanjore District, dating from 11th to 15th century A.D. From Nāgapattiṇam, since 1856, about 350 Buddhist bronzes of the Mahayāna, some inscribed, were recovered from *Vihāra*-sites raised by the Śailendras of Sumatra in the time of the Chōla Kings Rājārāja I and Rajendra Chōla I. Some of these bronzes belong to early Chōla (871-1070 A.D.) and



a large number of the rest to the later Chola period (1070–1250 A.D.). They have been studied in detail in this bulletin.

*Other Buddhist Bronzes.*—Other important centres for bronze images in North and East India are Paharpur or ancient Somapura monastery founded by Devapāla with images of the three faiths represented (10th–11th century A.D.), Rangpur, Bengal, with Vishṇu images in the style of Nalanda, Pathar-ghata (Vikramaśīla monastery founded by Dharmapāla) in Bihar with Buddhist and Brahmanical images (10th–13th centuries A.D.), Rājshāhi, East Bengal, and Nepal and Tibet where, from the middle ages onwards to recent times, as a result of the play of Tāntrism, images of Brahmanical and Buddhist Tantric pantheons occurred in equal numbers side by side.

NEW DELHI,  
2nd July 1954.

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# THE NAGAPATTINAM AND OTHER BUDDHIST BRONZES IN THE MADRAS MUSEUM

BY

T. N. RAMACHANDRAN

## THE HISTORY OF SOUTH INDIAN BUDDHISM

Buddhism came to South India during Emperor Aśoka's reign. Andhra, Pārindra, Coḍa, Pāṇḍya, Satyaputra, Keralaputra and Tāmraparṇī are the places in South India that are mentioned in Aśoka's rock edicts 2 and 13. Andhra and Pārindra were within Aśoka's empire. Edict 13 acquaints us with the very valuable information that Aśoka kept religious contacts with the people of the other five places through his emissaries for the propagation of the Buddha *Dharma*. The minor rock edict of Yerraguḍi, near Gooty, Kurnool district, announces that by beat of drum, by employing well-trained Brahmin preachers, elephant-drivers and charioteers, Aśoka pushed the Buddha *Dharma* into these five independent countries. Pāli tradition and the two chronicles of Ceylon advert clearly to Aśoka's Buddhist missions sent to Ceylon, and in South India to two missionaries named Mahādeva and Rakkhita sent by the emperor to Mahiṣamaṇḍala (Mysore) and Vanavāsi (North Kannaḍa). Duṭṭhagamani of Ceylon invited in the first century B.C. for the consecration of a great *stūpa* in his capital Theras from South India including a great Thera Candagutta from Vanavāsi. Candagutta Thera proceeded to the consecration ceremony in Ceylon with 80,000 monks.

After the third great Buddhist conference under Moggaliputta Tissa held in Aśoka's presence at Pāṭaliputra, several Bhikkus were sent throughout India and to Ceylon for the propagation of Buddhism. A party went to Ceylon in 250 B.C. under the leadership of Mahinda (Mahendra, Aśoka's son according to Ceylonese versions and Aśoka's brother according to Indian versions) and in this party were five great Bhikkus, named Samanera Sumana (Aśoka's grandson through his daughter), Ittiriya, Uttiya, Sambala and Badra-sāra. Mahendra appears to have travelled by sea and to have passed through Kavīrapattinam (Kāverippūmpattinam) where, during his temporary stay, he raised seven Buddhist *vihāras* which the later Tamil Saṅgam works such as the *Śilappadikāram* and *Maṇimekalai* (2nd century A.D.) attribute to Indra. Indra is only a contraction of Mahendra and the Pāli form for Mahendra is Mahinda. Mahendra would then appear to have introduced Buddhism in South India. Some strength is lent to this suggestion by Yuan Chwang's account of Madura, the Pāṇḍya capital, which he visited in about 640 A.D. He refers to the existence of a Buddhist *puḷḷi* erected by Aśoka's brother Mahendra and of a *vihāra* to its east erected by Aśoka, both in dilapidation when he saw them. The same Yuan Chwang attributes a *stūpa* in Kāñcīpuram to Aśoka. Mahendra was greatly helped

in spreading Buddhism in South India by Ariṭṭa, of Ceylon, the uncle-in-law of Devānāmpiya Tissa. According to the *Maṇimekalai* there was in Madura in the 2nd century A.D. a Buddhist temple dedicated to the goddess Cintādevī<sup>1</sup>. There is a village called Ariṭṭāpaṭṭi in Madura district near where Ariṭṭa appears to have lived in caves, thereby lending his name to the village. In these caves are Brāhmī inscriptions of Aśoka's time. Buddhist mendicants including the royal Ariṭṭa might have used these caves and left their records in the shape of the cave inscriptions. Ariṭṭāpaṭṭi which was originally a Buddhist place lost gradually its Buddhist nature.

Coming back to the history of Kāvēripaṭṭiṇam, we hear from the *Maṇimekalai* that the early Coḷa king, Kiḷḷivaḷavan (2nd century A.D.), converted a prison house into a charity house at the request of the Buddhist nun, Maṇimekalai, and gifted it to Buddhists who utilised the building for a *paḷḷi* and a charity house. The Pāli work, *Rājavāhinī*, refers to a Coḷa king who, while engaged in constructing a Śiva temple at Kāvēripaṭṭiṇam, met some Buddhist *bhikkus* who proved to him the superiority of Buddha *Dharma* and in return got from him the Śiva temple which they converted into a shrine of the Buddha. In the 5th century A.D. a great Buddhist divine called Buddhadatta Thera who flourished in the reign of the Kalabhra chief, Accutavikkanta, resided in a *vihāra* in Kāvēripaṭṭiṇam built by one Viṣṇudāsa or Kṛṣṇadāsa. This Thera is said to have written most of his works in Kāvēripaṭṭiṇam at the instance of the Buddhist *ācāryas* Sumati, Buddhaśikā and Saṅghapāla. Buddhadatta's patron was the Coḷa king, Kalabhra Accutavikkanta, and this divine exhibits in his works an unusual eloquence and patriotism in describing the Coḷa kingdom under him of which he was a proud inhabitant.<sup>2</sup>

A golden age of Buddhism, when the *Tri-ratna*, namely, *Buddha*, *Dharma* and *Saṅgha*, caught South India in its enchanting and soothing grasp and when monks and nuns (*bhikṣus* and *bhikṣuṇīs*) like Maṇimekalai and *upāsakas* and *upāsikās* who were lay followers of the enchanting Faith, travelled throughout the land in utter renunciation and humanitarian zeal to render help even as the Buddha did, is the picture of South India that we visualize from the Tamil classical works of Buddhism, the *Śilappadikāram*, *Maṇimekalai*, *Kuṇḍalakeśi*, *Viraśo'iyam*, *Bimbisārakathai*, *Valḷiyāpati*, *Tiruppadikam*, the Jaina Tamil work *Nilakeśi* and the Hindu Tamil works, *Devāram*, *Nāḷāyiraprabandham* and *Periyapurāṇam*.

Turning to the Āndhradeśa from Kāvēripaṭṭiṇam, the Andhra country simultaneously witnessed in the two centuries preceding the birth of Christ and five centuries following the death of Christ a phenomenal spread of Buddhism.

The Buddhist sites in the northern districts of the Madras Presidency, particularly in the Andhra country, are vast as against almost a fraction in the southern districts. From

<sup>1</sup> Is Cintā Devī another name for Tārā Devī or the Manasā of later times ?

<sup>2</sup> Buddhadatta's *Manuals*, Pt. I, 1915 ; *Abhidhamāvātāra*, Int. p. XIII.

Sālihuṇḍam in the Srikakulam district in the north, to Chinna Ganjam in the Guṇṭur district in the south, and from Gooty in the Anantapur district in the west, to Bhaṭṭiprolu in the east, the Andhra country witnessed in the three centuries preceding and following the birth of Christ a phenomenal growth of Buddhist culture and art. Rāmatīrtham, Saṅkaram, Sālihuṇḍam, Koḍavalli, Arugolanu, Guṇṭupalli, Jaggayyapeṭa, Rāmireddipalli, Allūru, Bezvada, Gudivada, Ghaṇṭasāla, Garikapāḍu, Goli, Nāgārjunakoṇḍa, Amarāvati, Peddamaddur, Chinna Ganjam, Peddagaganjam, Kanuparti and Bhaṭṭiprolu are a few places among the many that have yielded relics of a glorious civilization that flourished in the Andhra country in the early centuries. *Stūpas* or sepulchral monuments, *Caityas* or prayer halls, and *Vihāras* or monasteries were found in large numbers, particularly in the Guṇṭur and Kṛṣṇā districts along the banks of the river Kṛṣṇā which was known to the Greeks as Maisolos.

Nāgārjunakoṇḍa or "the Hill of Nāgārjuna" is one of the sites excavated by the Archaeological Survey (from 1926 to 1931 and again in 1938). The discoveries made here are of singular interest in that they include not only monasteries, *stūpas* and *caityas*, but also a palace, a wharf and a large number of inscriptions relating to the *Ikṣvāku* dynasty that ruled the country in the 3rd century A.D. Most of the *stūpas* here were richly carved with scenes drawn from the life of the Buddha, his past births (*Jātakas*) and every day life, besides decorative and ornamental designs<sup>1</sup>.

Pāli tradition<sup>2</sup> refers to later schools of Buddhism, the Hemavata, Rājagiriya, Siddhat-taka, Andhaka, Pubbaseliya, Aparaseliya and the Vājiriya, which were local developments. The most important offshoots of the Mahāsāṅghikas were the Śāila schools, namely, Pūrvasāilas, Aparasāilas, Uttarasāilas and Caityakas. These, with the Andhaka school, were located in the Andhra country around Amarāvati and Nāgārjunakoṇḍa in Guṇṭur district. The reign of the Andhra King, Pulumāvi, witnessed the raising of the great *Mahācaitya* of Amarāvati which became the centre of the *Caityakas* while under the Ikṣvākus (3rd century A.D.) great *stūpas* arose at Jaggayyapeṭa and Nāgārjunakoṇḍa on either side of the river Kṛṣṇā. The *Caityakas* probably derived their name from the Amarāvati *Mahācaitya*. As borne out by local inscriptions, Nāgārjunakoṇḍa was the principal centre of the Aparseliya school. We also learn from some of the Nāgārjunakoṇḍa inscriptions that there was a *Mahāvihāra* near the *Mahācaitya* for the accommodation of Śramaṇas coming from Kāśmīra, Gandhāra, Cīna, Cilāta, Tosālī, Aparānta, Vaṅga, Vanavāsi, Yavana, Damīla, Pālura (Dantapura), and Tambapannidīpa (*Mahāvihāre Mahacetiyapādamule pabajitānam nānādesa-samanāgatānam mahābhikkusaṃghasa parigahē*). Vanavāsi and Damila (Tamil) have already been noticed. We also learn that there were other monasteries at Nāgārjunakoṇḍa one of which was built for the residence of the Ceylonese monks. Two inscriptions record that Bhadanta Ānanda under whose supervision

<sup>1</sup> T. N. Ramachandran, *Nāgārjunakoṇḍa*, 1938 [*Memoir*, A.S.I. no. 71].

<sup>2</sup> *Dīpa-vaṃśa*, *Kathā-Vatthu* Commentary, *Mahāvamsa*.

some of the new building operations connected with the *Mahācaitya* at Nāgārjunakoṇḍa were carried out, belonged to the school of the teachers of Ariyasamgha or Theravāda with whom the five Nikāyas, Dīgha, Majjhima, and the rest were the original and authoritative texts, Ānanda himself being a specialist in the study of the *Dīgha* and *Majjhima Nikāyas*. The Andhaka (Andhra) was one of the later powerful schools of Buddhism of South India.

Kāñcīpura, Avanti and Arimaddana are according to the *Gandhavamśa* three great centres of Pāli Buddhism. Buddhaghōṣa in the *Nigamana* to the *Manorathapūraṇi* refers to Kāñcī as a centre of Pāli study. Buddhaghōṣa says elsewhere (*Papañcasūdanī*) that his own writing was at the instance of Buddhāmitta when the two lived together at Madhurāsutta-paṭṭana (Madura). Again in his *Manorathapūraṇi* Buddhaghōṣa says that his work was at the instance of Jotipāla while the two were living together in Kāñcīpuram and other places.

To reconstruct the history of South Indian Buddhism we have to depend mainly on the works of the Tamil poets and scholars who were great *ācāryas* from time to time. The most helpful Tamil works are the *Maṇimekalai*, *Kuṇḍalakeśi*, *Siddhāntattogai*, *ṭiruppadikam*, *Bimbisārakathai*, *Valaiyāpati* and *Vīraśoliyam*. A review of the activities of these *ācāryas* is offered here. Some of the very early Tamil Buddhist luminaries are Ḹam or the Young Bodhiyar, Aṟavaṇa Aḍigaḷ, Śīttalai Śāttanār, Saṅghamitra, Nāda-Kuttanār, Thera Buddhadatta, Bodhi Dharma and Dinnāga.

Ḹam Bodhiyar (1st or 2nd century A.D.) was a Tamil poet of fame whose works are lost. One of his surviving verses preserved as verse 72 of the *Narriṇai*<sup>1</sup> reveals the great poet that he was.

Aṟavaṇa Aḍigaḷ (2nd century A.D.), a great poet who was the head of a *vihāra* in Kāveripaṭṭiṇam, and a contemporary of Maṇimekalai whom he ordained as a *bhikṣuṇī*. When Kāveripaṭṭiṇam was deluged by the sea he went first to Vañci and thence to Kāñcīpuram where he attained *Nirvāṇa*.

Śīttalai Śāttanār (2nd century A.D.), the famous author of the *Maṇimekalai* which is a classical poem of the Saṅgam age dealing with the story of the conversion and activities of Maṇimekalai as a Buddhist *bhikṣuṇī*.

Saṅghamitra, a Tamil Bhikṣu of the Coḷa country, who lived in the early half of the 4th century A.D., went to Ceylon, converted the king to Mahāyāna (*Vaitulya*) and being patronised by his second son Mahāsena, destroyed the Mahāvihāra which was a seat of Hīnayāna and renewed and enlarged the Abhayagiri Vihāra, which became thereafter the strong-hold of Mahāyāna. He later fell a victim to a treacherous plot hatched by one of the king's wives who was in league with the Hīnayāna *Bhikṣus*.

<sup>1</sup> பேனுப பேணர் பெரியோர் என்பது  
நாணுத் தக்கனறது காணுங் காலே !

அஞ்சுவல் தோழிஎன நெஞ்சத் தானே !!

Nādagutta (4th century A.D.) author of a *Kārya* in Tamil called *Kuṇḍalakeśi*. He was the teacher of a *Bhikṣuṇī* called *Kuṇḍalakeśi*. The Jaina work *Nilakeśi* of the 5th century A.D. mainly concerns itself with a criticism of the *Kuṇḍalakeśi*.

Thera Buddhadatta (5th century A.D.), a Tamil of the Coḷa country, held charge successively of Buddhist monasteries at Mahāvihāra in Anurādhapura, Kāveripattīṇam, Uragapura, Bhūtamangalam and Kāñcīpura. He has written about these monasteries. While at Kāveripattīṇam, he wrote the *Buddhavamśattagāthā* at the request of his *śiṣya* Buddha-Śikhā; and at the request of another disciple, Sumati, he wrote “*Abhidhammāvatāra*.” At Būtamangalam he stayed in a Buddhist *palli* built by a Vaiṣṇava, Kaṇṇa-dāsa *alias* Veṇu (Viṇhu) dāsa, and completed another work called “*Vinaya-viniścaya*.” His disciple, Buddha Śikhā, followed him everywhere. Invited to Ceylon, he compiled other works there at the request of a Ceylonese Pontiff Mahāthera Śaṅkha-pāla. They are *Uttaraviniccaya*, *Rūpārūpa-vibhāga*, *Jinālaṅkāra* and a commentary on *Buddhavamśa* called *Mathurātta-Vilāsinī*. He met the famous Buddhaghōṣa in Ceylon and the two had friendly discourse. While the Gupta king Kumāra Gupta was a patron of Buddhaghōṣa, Thera Buddhadatta's patron was the Kalabhra Accyuta-vikkanta (Acyuta Nārāyaṇa) of the Coḷa-nāḍu.

Bodhi Dharma.—It was in Wo-ti's reign, in A.D. 520, that Bodhi Dharma, the son of a king of Kāñcīpuram in South India, went to China, where his miracles are even today a favourite subject of Chinese artists. He advocated “*dhyāna mārga*” and leaving Kāñcīpuram reached Canton in 520 A.D. He spread his faith in North China: this faith was called “*Chan*” by the Chinese and “*Zen*” by the Japanese when his faith spread later on in Japan. He was called *Tamo* by the Chinese, who have included him in their list of 28 apostles. Japanese annals record that after propagating his faith in China, Bodhi Dharma went to Japan and had religious discourses with Shōtoku Taishi at Kataoka Yama. Both in China and Japan temples were built for him. Some exist even today and in them oil lamps burn night and day (*cf.* custom in South Indian temples).

Diñnāga (5th-6th century A.D.) of Kāñcīpuram, studied under Vasubandhu who flourished in Samudra Gupta's court, then went to Nālandā for studying logic and passed away in Orissa. He was an adherent of *Vijñānavāda* and wrote in Sanskrit two works on logic called *Nyāyapraveśa* and *Nyāyadvāra*. His students were Śaṅkara Svāmī and Ācārya Dharma Pāla (528-560) who became the head of Nālandā University.

Buddhaghōṣa refers to the king of Kāñcīpura as one Śrīnivāsa or Sirī Pāla in his *Samantapāsādikā*. The contemporaneity of both Buddhadatta and Buddhaghōṣa is proved by the fact that both wrote certain works being asked to do so by Saṅghapāla. The collective evidence from the writings of Buddhaghōṣa, a Magadhan *bhikṣu* who became

a celebrity of Kāñcīpura and Anurādhapura and of Buddhadatta. points to Kāñcī, Kāveripaṭṭaṇa, and Madura as three great centres of Pāli Buddhism. The *Gandhavaṃśa* mentions ten South Indian Buddhist teachers who wrote works and speaks also of twenty other Buddhist teachers of South India who wrote books in Pāli at Kāñcīpuram. The ten teachers are—

(1) Buddhadatta (5th century A.D.) whose works have already been referred to.

(2) Ānanda, the author of *Mūlaṭīkā* on the *Abhidhammaṭṭhakathā*.

(3) Dhammapāla (5th–6th century A.D.), a native of Tambarāṭṭha (Tirunelveli district) who became successively the head of the Buddhist monastery called Bhaṭṭarāditta-Vihāra at Kāñcīpuram and the Mahā-vihāra at Anurādhapura, wrote good commentaries on Buddhist basic texts, such as “*Aṭṭakathā*,” “*Paramārtha Mañjūṣā*,” “*Netṭi-bhakarāṇāṭṭakathā*”. He resided in the city of Tanjai in Tirunelveli district.

(4–5) Two unnamed former teachers (*Pūrvā-cāryas*) who wrote the *Niruttimañjūṣā* and *Mahāniruttisaṅkhepa*.

(6) Mahāvajirabuddhi, author of the *Vinayagaṇṭhī*, a glossary of the five Vinaya books.

(7) Cullavajirabuddhi. The name of his work is not traceable.

(8) Dīpaṅkara Thera (1100 A.D.), *alias* Buddhapriya Thera, and “*Coḷiya Dīpaṅkara*”, was disciple in Ceylon of Ānanda Vanaradana, and later on became the head at Kāñcīpura of Bālādicca-Vihāra”. He was the author of the Pāli works, *Vajjamadu* and *Rūpa-Siddhi*, the former on Buddhist art, and the latter on arithmetic. He wrote also a commentary on the *Rūpa-Siddhi*. He wrote a *ṭīkā* on *Sampapañcasatti* also.

(9) Culladhammapāla who wrote the *Saccasaṅkhepa* and

(10) Kassapa, who wrote the *Mohavicedanī* and *Vimativicedanī*.

Dharmapāla (528–560) of Kāñcīpuram, who became a monk even as a bachelor. Later on he was the head of Nālandā University. His student was Śīlabhadra of Nālandā under whom Yuan Chwang learnt Sanskrit. Other students of Dharmapāla were Viśeṣa Mitra, Jina Mitra and Jñāna-Sundara, who received I-ting in Tilaka vihāra when the latter visited him.

Buddha Nandi and Śāriputra (7th century) belonged to Bodhimangai village in Coḷa country. Both had theological dispute with Sambandar, when the former died struck by lightning and the latter suffered defeat.

Vajrabodhi (661–730) of Pāṇḍya country, an adherent of Vajrayāna, was contemporaneous with Pallava Narasimhavarman II. Amoghavajra was his disciple. A wide traveller, he went to Nalanda, Kapilavastu, then Ceylon and then China. He carried the text of the *Mahāprajñāpāramitā* to China and reached China *via* Ceylon and Śrīvijaya in Sumatra. He translated Buddhist works into Chinese.

Buddha Mitra (11th century A.D.), a prince of Ponparri village in Arantangi taluk of Tanjore district, who composed a work in Tamil called *Vīraśoḷiyam* at the request of the Coḷa King, Vīra Rājendra (1070 A.D.). He refers to Daṇḍi Kavi in his work.

Perundevanār (11th century), was a student of Buddha Mitra and wrote a commentary on his *guru's Vīraśoḷiyam*.

BUDDHA MITRA AND MAHĀKĀŚYAPA (12TH CENTURY). Ceylonese texts call them the "Coḷa Theras". They went from their home to Ceylon and it is said that at their request two works, *Uttodaya* and *Nāmarūpaparicceda* were composed. The latter was the work of Anuruddha (12th century). We know nothing more about these two "Coḷa Theras".

From the Talaing records of Kalyāṇi we get a list of Buddhist *ācāryas* of South India, some of whom are—

(1) Kaccāyana, author of the first Pāli grammar.

(2) Buddhavīra, author of the *Sutta-saṅgaha*.

(3) Nāṇu or Nāṇagambhira, the author of *Tathāgatōtpatti*. Nāṇu is contraction of the name Nārāyaṇa and occurs also in a votive image of Kurkihar, Bihar.

(4) Anuruddha (12th century) of the Pāṇḍya land, became the head of the *Mūlasoma vihāra* at Kāñcīpura and became popular in Ceylon and Burma by his works, "*Abhidhammaṭṭhasaṅgaha*, *Paramārtha-viniccaya*, and *Nāma-rūpa-pariccheda*". Anuruddha's *Adhidhammatthasaṅgaha* superseded as a "text-book" the earlier compendium, *Saccasaṁkhepa* (outlines of truth) ascribed in the *Gandhavaṁśa* to Culladhammapāla. For probably eight centuries it has served as a primer of psychology and philosophy in Ceylon and Burma and whole literature of exegesis has grown up around it, the latest additions to which are but of yesterday.

South India continued to be the centre of Pāli Buddhism as late as the 12th century A.D. The Kalyāṇi stone inscriptions of King Dhammadazedi (Dhammaceti-1472-1492 A.D.) and the *Sāsanavaṁśa* of Paññāsāmi (A.D. 1861) give an account of Chapada who returned to Burma during the reign of King Anawratha (10th century A.D.), taking with him to Arimaddanagara (city of Pagan) five Buddhist savants, well-versed in the Pāli lore, two of whom, namely, Ānanda Thera and Rāhula Thera, were residents of Kāñcīpura. Ānanda Thera (died 1245 A.D.) was a native of Kāñcīpuram, who was taken to Arimarddanapura in Burma by Saddharma Jyoti Pāla, where the Burmese king Jayāsūra received him with great honours and loaded him with presents including an elephant which he sent to his relatives at Kāñcī. Ānanda was the head of the Burmese Buddhist Church for about fifty years and died in 1245 A.D.

The Kalyāṇi inscriptions of Dhammaceti (1476 A.D.) throw like an oasis in a desert, very refreshing light on the cultural relations between South India and Pegu in the 14th and 15th centuries A.D.



Dharmakīrti (13th century A.D.) of the Pāṇḍya country was another celebrated Buddhist *ācārya* who was invited and patronised by Parākrama Bāhu II (1236–68 A.D.). He organised in Ceylon an international conference of Buddhists. The *Dāṭṭā-vamśa* and *Culavamśa* (latter part of *Mahāvamśa* recording history of Ceylon from Mahāsena to Parākrama Bāhu II) are works which are ascribed to this Dharmakīrti.

Kavirājarāja was a Buddhist poet probably of 12th century referred to in the commentary of the *Takkayākapparaṇi*.

Kāsyapa Thera of the Tamil country wrote the *Mohaviccedanī*, *Vimativinodanī*, *Vimativiccedanī* and *Aṇḍagaṭavamśa*. The last work deals with Maitreya, the Buddha-to-come.

Śāriputtra of the Coḷa country wrote the *Pāṭāvatāra*. The *Periṇṇapurāṇam* refers to a Śāriputra of Bodhimaṅgai whom Sambandar is said to have defeated in a theological debate.

Buddhāditya of Kāñcīpuram, composed verses on a king of Java. His date is not known.

The above mentioned Buddhist monks formed a galaxy of stars that littered the Buddhist firmament in South India for nearly 1,300 years.

### FALL OF BUDDHISM : CAUSES.

Along with Buddhism came Jainism (*Ārhatam* as it is called in Tamil works) and the Ājīvakam to South India. Combined with local Brahmanism they gave opposition to Buddhism and created factions in the Buddhist fold so that internecine religious warfare disturbed the country. Some of the kings of the respective South Indian kingdoms began to take more interest in these factions than they should. Royal artists like the Pallava Mahendravarman I (600 A.D.) of Kāñcīpuram were only a few. Indeed in a farce entitled *Mattavilāsa* by himself Mahendravarman I gives a faithful picture of the state of Buddhism, Pāsūpatism and the Kāpālīka system at the Pallava capital Kāñcīpuram and like a true lover of art delivers a fling at Kāpālīka methods of drink and dance with women to please their god, a rebuke at the life of ease that the Buddhist monks enjoyed at comfortable monasteries, well provided by merchants (like Dhanadāsa Śreṣṭhi) in the name of the Tathāgata, and a censure on the Pāsūpatas for their wistful eyes on women (the Kāpālīka woman in the farce). While introducing the Buddhist monk Nāgasena he puts through his mouth the state of the monastery by making him feel cross with the elders (*duṣṭa-sthaviras* of the *Saṅgha*) for prohibiting alcohol and the company of women in the sexual sense, which he no doubt attributes to a spirit of jealousy towards young monks and frustration of the elders. The royal

artist creates hilarious fun and reaches the climax by admitting the Buddhist monk as a good representative of the Buddhist orders of the 7th century in South India out in search of the original *Piṭakas* containing the Tathāgata's commandments and sermons which doubtless admitted the *bhikṣus* to both women and alcoholic intoxicants !

This picture is as severe as it is true. Jaina, Vaiṣṇava and Śaiva works only confirm this. Sub-sects prevailed now in the Buddhist camp, first as Hīnayāna and Mahāyāna and then as Śrāvakayāna, Vajrayāna, Mantrayāna, Tantrayāna and so on. Sambandar refers to six divisions in his *Devāram*<sup>1</sup>. These inner factions and a certain laxity of conduct on the part of some of the members of the Buddhist fold created public opprobrium and opposition which the kings of the land took serious notice of and the propagators of other faiths (Śaivism, Vaiṣṇavism, Smārtism, etc.) pressed to their own advantage. We hear that the Jaina Akaḷaṅka defeated the Buddhists of Kāñcīpuram and prevailed on King Himaśīṭala (7th century A.D.) to drive them to Ceylon.

Sambandar, Māṇikkavācakar, Tirumangai Āḷvār, Peyāḷvār and other Hindu saints of South India gave a united opposition to the fading Buddhism. How Sambandar defeated the Buddhists at Sāttamangai and admitted them to Śaivism, how Māṇikkavācakar discomfited the Buddhists at Tillai (Cidambaram) and made them seek shelter in Ceylon and how the great Advaitic philosopher Śaṅkarācārya made the Buddhist philosophy pale into insignificance before his superior system Advaitism and established the Kāmakoṭi-pīṭha in the present Kāmākṣi temple on the ruins of a Buddhist temple, possibly of Tārā, form chapters of South Indian history by no means pleasing to lovers of Buddhism. Subsequent stray accounts such as Parākrama Bāhu (1299 A.D.) of Ceylon inviting to Ceylon *bhikṣus* from Coli (Coḷa) country and the Kalyāṇi inscriptions depicting gloriously the worship of the Buddha at Nāgapattinam even as late as 1476 A.D. constitute an "oasis" in the desert of Buddhist history of South India from 14th century onwards. Many Buddhists of South India either trekked away to Ceylon and other countries kindly disposed to Buddhism or lingered on in a purely fugitive manner. And Nāgapattinam was one such asylum but the hand of destruction followed there too by about the 16th century. The subsequent history is one of dilapidated structures and a study of and search for Buddhist vestiges of Nāgapattinam.

The vestiges of Nāgapattinam which constitute our present study take us at once and surprisingly indeed to a golden age when Art shone, embellished and glorified by royal patronage like "a learned man (மாநகர் கந்தோன்) though of poverty or poor parentage".

The vestiges of Kāñcīpuram were studied by Gopinatha Rao long ago and the results published in *Ind. Ant.*, Vol. XLVI. Yuan Chwang records a tradition regarding the existence of a *stūpa* in Kāñcīpuram built by Aśoka himself on which Saṅgam works are, however,

<sup>1</sup> *Aiyurumamaṇarum Aruvagai-Therarum.*

silent. This *stūpa* is not traceable. But Killiṭṭaṭṭaṭṭa's brother Young Killi of the Coḷa dynasty who ruled at Kāñcī in 2nd century A.D. is described in the *Maṇimekalai* as building a *Caitya* for the Buddha.<sup>1</sup> Yuan Chwang was probably mistaking this *Caitya* for the *stūpa* he heard that Aśoka built. We also learn from the *Maṇimekalai* that Young Killi established a *Buddha-pīṭha* in a garden called Dharmadāvana to the south-west of Kāñcī. That Aravaṇa Adigaḷ of Kāveripaṭṭiṇam *vihāra* spent his last days here has already been referred to. According to Yuan Chwang (640 A.D.), there were at least 100 Buddhist *paḷlis* and 1,000 *Bhikṣus* at Kāñcī while Buddhism was in a decadent condition. The present Kāmākṣi temple apparently rose on the ruins of a Tārā Devī temple and in proof we find stone images of the Buddha within the temple enclosure. Gopinatha Rao's paper published in the *Indian Antiquary* is a discussion on these sculptures. One of them is exhibited in the Madras Museum.<sup>2</sup> Two are of seated Buddhas, one in *dhyāna* and the other in *bhūsparśa* (these have since been removed from the temple and kept elsewhere in the garden of another Devī temple). A colossal standing image of the Buddha in the blessing mood (*abhaya*) can be noticed in the inner *prākāra* of the Kāmākṣi temple. It is locally called Śāttan (Śāstā), one of the names by which the Buddha was known.<sup>3</sup>

*Būtamangalam*—From the Pāli work *Vinayaviniccaya* of Buddha Datta, we learn that there was a Buddhist *vihāra* here built by Piṇḍidāsa alias Veṇudāsa. This place is probably present Būdalūr near Tirukkāṭṭuppalli, Tanjore district. A search for this *vihāra* in this place is worth making.<sup>4</sup>

*Kāverippūmpaṭṭiṇam* has been noticed already. It is disappointing indeed to the archæologist that the remains are really poor as compared to Nāgapaṭṭiṇam as Kāveripaṭṭiṇam stands in history as the ancient seaport Kavīrapaṭṭiṇam, probably visited by Mahinda in 3rd century B.C., as the seat of seven *vihāras* and the arena of the *Maṇimekalai* (2nd century A.D.) and as a cultural centre in 5th century A.D. where Thera Buddhadatta who was patronised by the Kalabhra Accutavikkanta compiled his works.

*Bodhimangai* in Coḷa country was the celebrated Buddhist centre which the *Periyapurāṇam* describes as “Sākkīyartam Bodimangai” and where lived in the 7th century A.D. Buddha Nandi and Śāriputra whom Sambandar is said to have defeated in theological debate. Bodimangai is not Būtamangalam as some writers believed. An exploratory survey here will be fruitful.

*Ponparri* (modern *Ponpetti* in Arantāṅgi taluk of the Tanjore district) witnessed the glorious advent of the *Vīraśoḷiyam* of Buddha Mitra in the 11th century A.D. Whether there are any structural vestiges here is a question which awaits an answer.

<sup>1</sup> *Maṇimekalai*—“பைப்பும் போதிப் பகவற்கு”.

<sup>2</sup> *Madras Museum Comm. Volume*, 1951, pl. X, fig. 1.

<sup>3</sup> According to the *Kāmākṣīlīlāprabhāva*, Śāttan (Śāstā) was fed with the milk of Devī.

<sup>4</sup> Būtamangalam's equation with modern Būdalūr and the occurrence of “Paḷli” in Tirukkāṭṭuppalli; a place adjoining Būdalūr, warrant the possibility of ancient ruins of Buddhist structures being found here.

*Buddhakuṣi*, near Nāgapattinam is referred to in the Leiden grant of Kulottuṅga I. Like Nāgapattinam it may have an interesting history to unfold to future explorers.

*Uraiyūr* (Skt. Uragapura), once the Coḷa capital where a large number of Buddhists found a congenial home for themselves and their religion as proved by Buddha Thera of the 4th century A.D., a resident of this town, who composed here commentaries on Buddhist works in Pāli.

*Kūvam* near Madras was a seat of Buddhists for a long time. A stone image of the Buddha, long in local worship is now exhibited in the Madras Museum.

*Sanḡhamangai*, named after the *saḡha* in Toṇḍaimaṇḍalam, was the birth place of the Buddhist Sākya Nāyanār, who became a celebrated Buddhist head at Kāñcī and later on entered the Śaiva fold.

*Tiruppādirippuliyūr*, near Cuddalore, was during the early centuries, in any case not later than the 6th and 7th centuries A.D., a centre of Buddhism. Here Buddhist *paḷlis* and *vihāras* fell first at the hand of the Jaina and later on at the hands of the Śaiva Nāyanmārs, Appar, Sāmbandar and Mānikkavācakar. The *Periyapurānam* (12th century) alludes to the *paḷlis* and *pālis* of the place of the Śramaṇas which the Pallava king (doubtfully identified with Mahendravarman I) is said to have erased and built on their ruins the present Guṇadhariśvara Temple.<sup>1</sup> Systematic exploration of the place will surely be rewarded.

*Ariṭṭāpaṭṭi* in Madura district. Its Brāhmī records have already been dealt with. The name reminds us of its glorious period in the 3rd century B.C. when associated with Ariṭṭa (the father-in-law of Devānāmpriya Tissa) it witnessed the growth of cave-dwellings for *bhikṣus*, with Brāhmī inscriptions in Aśokan script in them.<sup>2</sup>

*Madura*, a great Buddhist centre like Kāñcī, is described in the *Maṇimekalai* and *Śilapadikāram* as with *vihāras*. A *vihāra* built by Aśoka and a *paḷli* built by Mahinda in dilapidated condition are referred to by Yuan Chwang (640 A.D.). But as the Saḡgam works are silent about them, they might have been built subsequent to Saḡgam works and fell into disuse before Yuan Chwang saw their ruins. Time and indifference having dimmed the name of their authors, the names of Aśoka and Mahinda were conveniently requisitioned for the information of the Chinese pilgrim. A Buddhist shrine of Cintā Devī is referred to in the *Maṇimekalai*. *Cintā* may be Tārā or the earlier form of the mediæval *Manasā* !

<sup>1</sup> பலவனு மதுகேடு வெகுண்டெழுந்து.. . . . . அமண் பள்ளியொடு பாழிகளும் கூட விடித்து குணதீச்சுர மெடுத்தான.

<sup>2</sup> These Brāhmī records have been noticed by K. V. Subramanya Iyer in *Proc. III Oriental Conference*, 1924, pp. 275-300.

*Podigai* in Tirunelveli district is a hill sacred to the Buddhists, where it is said that Agastya, the father of Tamil, repaired and learnt Tamil from the Bodhisattva Avalokiteśvara, the presiding god of the hill. Adjoining this hill is the Malayanāḍu where arose in the 7th century A.D. a celebrated *ācārya* Vajrabodhi (661–730) who spread Tantrayāna in China and what is called *Zen* Buddhism in Japan.

*Taṇjai* in Pāṇḍya country, not to be confused with Tanjore in Coḷa country, was a Buddhist centre, where Ācārya Dharmapāla, author of as many as fourteen works in Pāli, was born. A Tamil work called *Taṇjaivāṇankōvai* refers to a chieftain of the place called Vāṇa (Bāṇa), who is the hero in the work.

*Aḷagarmalai* in Madura district contains Brāhmī records in adjoining caverns and cave dwellings which were presumably occupied by *Śramaṇas*. *Śramaṇa* is a term which in Tamil lexicography is applied both to Jaina and Buddhist mendicants. Some exploratory search in the locality will not only settle this question but also recover a lost page in the history of ancient South India.

*Vaṇci* (Kerala-deśa), the ancient capital of the Cera-nāḍu, was the celebrated arena of the *Śilappadikāram*, where Kovalan's ancestor of 1st century B.C. is said to have built a *Buddha-Caitya*, which along with other Buddhist shrines (*paḷlis*) were in a flourishing condition in the 2nd century A.D. The work *Maṇimekalai* records that Aravaṇa Aḍigaḷ of the Kāveripaṭṭiṇam *vihāra* visited the various *vihāras* of Vaṇci in the company of the *bhikṣuṇī* Maṇimekalai.

What are called “*Śāttan Kāvu*” and “*Aiyappan Kāvu*” or “*Koyil*” in Kerala-deśa to-day compel our attention regarding their origin. Did they begin as Buddhist *ārāmas*? We saw under Kāñcīpuram how *Śāttan* (Skt. *Śāstā*) is another name for the Buddha. *Kāvu* or *ka* in Malayalam means “garden”. The equation *Buddha*+*ārāma*=*Śāttan*+*Kāvu* lends support to the suggestion that the modern *Śāstā* or Aiyappan temples of Malabar are mute survivals of the ancient *Buddhārāmās*. *Ārāma* which means a *garden enclosure* was a special term linked up with Buddhist edifices such as *stūpas*, *caityas* and *vihāras* by virtue of the latter being located therein. The *pañcārāmas* of the Andhra country, like Amarārāma (which enclosed the *Amarāvātī stūpa*), Dāksārāma (near Rajahmundry), etc., would lend further support to the equation and the Buddhist origin suggested to the Malabar temples of Aiyappan (*Śāttan*).

In the commentary on the Tamil work *Takkayāgapparaṇi* a Bauddhapura is referred but its whereabouts in Cera country are unknown. Similar is the fate regarding Buddhist *paḷlis* referred to as in Mānāvoor and Tuṭitapura, as we know next to nothing regarding these two places.

## HISTORY OF NĀGAPATTINAM AND THE FINDS.

Nāgapattinam (Anglicised form Negapatam) was one of the important ports of ancient India on the East coast, as old as Tamluk (Tāmralipti) higher up the same coast, in Bengal, where extraneous influence due to Roman and Chinese trade and scholarly and religious visits was considerable. It was one of the main ports in the two sea routes to India from China. It was known by other names as well, names given to it by successive visitors. Thus it was "Nikama" to Ptolemy, "Nagavadana" to I-tsing, "Pa-tan" to Marco Polo,<sup>1</sup> "Malifattan" to Rashiduddin and "Navutapaṭṭana" in the Kalyāṇi inscriptions of Dhammaceti (1476 A.D.). It became a centre of trade and of many religions including Buddhism long before it attracted European merchants and missionaries. While its religious history is generally one of continuous sway of Hinduism, particularly of Vaiṣṇavism and Vaiṣṇava hymnology, the deities in general local favour are Viṣṇu, Vaiṣṇava saints including Tirumaṅgai Ālvār, who plundered the local Buddhist monastery, Gaṇeśa including his five-headed variety and Devī as Nīlāyatakṣī.

But to the archæologist, Nāgapattinam is of untold interest owing to recent diggings in localities called Velippalayam and Nanayakkara Street in Nāgapattinam which have exposed as many as 350 Buddhist bronzes, which unfold an interesting phase of Nāgapattinam's history and have recovered for us a lost page in the history of South Indian Buddhism. As a result of maritime commerce between Eastern India and the Malaya Peninsula, there existed at Nāgapattinam, in the days of the Coḷas (871-1250 A.D.), a colony of Malay Buddhists, particularly from Śrīvijaya who appear to have given a new lease of life to the declining Buddhism of South India by erecting Buddhist temples at Nāgapattinam with the aid of subsidies granted by their kings, the Śailendras. Being patronised by the Coḷa monarchs, they built at least two temples at the beginning of the eleventh century. These temples were called "Rājarāja-perum-palli" and "Rājendra-Coḷa-perum-palli" or "Coḷa-perum-palli" and the smaller Leiden grant dated in the twentieth year of the reign of Kulottuṅga (1090 A.D.) records gifts to both of them. The former was named after Rājarāja I, and the latter after Rājendra Coḷa I, during whose reigns they were respectively built. The former was evidently the chapel of a *vihāra*, known as the "Cūḍāmaṇi-varma-vihāra", which including its chapel was built during the reign of Rājarāja I by Śrī Māravijayottuṅga-varman, son of Cūḍāmaṇi-varman of the Śailendra dynasty, King of

<sup>1</sup> See *Marco Polo* by Henri Cordier (1920), p. 114.

*Negapatam*—"We read in the *Tao yi chi lio* (1349) that 'Tut' a (the eastern *stūpa*) is to be found in the flat land of *Pa-tan* (Fattan, Negapatam) and that it is surrounded with stones. There is a stupa of earth and brick many feet high; it bears the following Chinese inscription:—The work was finished in the eighth moon of the third year Hien chw'en (1267)". "It is related that these characters have been engraved by some Chinese in imitation of inscriptions on stone of those countries; up to the present time, they have not been destroyed." Hien chw'en is the *nien hao* of Tu Taung, one of the last emperors of the Southern Sung dynasty, not of a Mongol Sovereign. I owe this information to Prof. Pelliot, who adds that the comparison between the Chinese Pagoda of Negapatam and the text of the *Tao yi chi lio* has been made independent of him by Mr. Fujita in the *Tokyo-gakuho*, Nov. 1913, pp. 445-46 (*Cathay*, 1, p. 81 n.).

'Kaṭāha" (Kaḍāram) and Śrīviṣaya or Śrīvijaya, and dedicated to the memory of his father. An ancient tower of three storeys which had for long served as a land-mark for vessels approaching the Nāgapattṇam roadstead, and was known as the "Puduvēli gopuram" or the "China pagoda" and which was pulled down by French Jesuits in 1867 A.D., evidently represents one of the temples above mentioned (pl. XXI, fig. 1). Such storeyed temples being unknown in South India, while they prevail in a large measure in Java and in the other isles of the Archipelago, it may be presumed that it derived its architecture from either a Sumatran or Javanese temple and was probably the one built by the Śailendra Māraṇijayottuṅga as the chapel of the *Cūḍāmaṇi-varma vihāra*.

Since 1856, bronze Buddhist images totalling about 350 in number, votive in purpose, have been accidentally discovered on the site of this *vihāra*, which should have been a place of pilgrimage for several years, as proved by the later Kalyāṇi inscriptions.<sup>1</sup> But the history of Buddhism of Nāgapattṇam is considerably earlier than its extant vestiges and records can take us to.

#### NAGAPATTINAM.

Nāgapattṇam like Nālandā in South Bihar appears to have been a centre of Buddhist learning from days of yore. Ptolemy in his *Geography* refers to a "Nikama, the metropolis . . . 126°-16°." Yule identifies Nikama with Nāgapattṇam.<sup>2</sup> In Tamil works written by Buddhists the place is described as a place of pilgrimage for all Buddhists. During the reign of the Pallava king Narasimhavarman II (690-720 A.D.) a Buddhist temple was constructed here under the orders of a Chinese king for the sake of Chinese Buddhists who came to Nāgapattṇam from China for trade. Later on this temple came to be called the "China Pagoda". It was during the reign of this Pallava king of Kāñcīpuram that the great Buddhist Ācārya called Vajrabodhi (661-730 A.D.) who was patronised by the king proceeded to China to spread Vajrayāna there. We learn that he reached China in 720 A.D. after visiting Ceylon and Śrīvijaya in Sumatra on his way, and that he presented to the Chinese King a copy of the Buddhist Text *Mahāprajñā pāramitā*. The Vajrayāna that Vajrabodhi took to China is also called Tantrayāna and Mantrayāna.

Marco Polo of Venice visited Nāgapattṇam in the 13th century on his way to China and describes an eastern *stūpa* in the flat land of Pa-tan (Nāgapattṇam). His description is quoted hereunder :—

"It is surrounded with stones. There is stupa of earth and brick many feet high. It bears the following Chinese inscription : 'The work was finished in the 8th moon of the third year *hien chu'en* (1267).' It is related that these characters have been engraved by some Chinese in imitation of inscriptions on stone of those countries ; up to the present time they have not been destroyed."

<sup>1</sup> *Ind. Ant.* Vol. XXII, pp. 11-53.

<sup>2</sup> *Ind. Ant.*, Vol. XIII, p. 332.

Marco Polo went from India to Sumatra where he reached in 1292 A.D. During his visit in the 13th century A.D. Buddhism was a flourishing religion in Nāgapaṭṭiṇam in spite of Śaivite and Vaiṣṇavite upheavals that South India was then witnessing.

The golden age of Buddhism at Nāgapaṭṭiṇam was however in the 8th-9th century A.D. when the Vaiṣṇava Āḷvār Tirumaṅgai of Tiruvāli-Tirunagari came upon the scene. The *Guruparamparai* (Āṟāyirappaṭi), of the 12th century, which is one of the hagiologies of Tamil Vaiṣṇavism, records that Tirumaṅgai required funds for the renovation of the Raṅganātha temple at Śrīraṅgam. He hit upon the idea of robbing the Buddhist *Vihāra* at Nāgapaṭṭiṇam of its Buddha image of solid gold. In this project, the information given by an old Vaiṣṇava lady residing at Nāgapaṭṭiṇam was very useful. It was to this effect: "The *sthapati* who made this golden image and the *Vimāna* under which it is enshrined lives at present in *dvīpāntara*." This statement was enough to send Tirumaṅgai to *dvīpāntara* where he had no great difficulty in identifying the house of the celebrated artist and architect and getting him, by a ruse, to surrender the secret of the construction of the *vimāna*, which enabled the Āḷvār to enter the temple stealthily and remove the golden image according to plan. The term *dvīpāntara* was specifically applied to Malaya *dvīpa*, and to Sumatra which, no doubt, was the other *dvīpa* across the sea to a person speaking from India.

We are indebted to the *Guruparamparai* for telling us that the Āḷvār had to remove the idol stealthily from the chapel of the Buddhist *vihāra* and also that there was a secret of construction of its *Vimāna*, the knowledge of which enabled the Āḷvār to enter the temple. His stealthy entrance and his earlier voyage to *dvīpāntara* in spite of prohibition of sea-voyage in orthodox Hindu society set before us at once the picture of the Buddhist *vihāra* and its chapel as rich, well-populated, well-protected and patronised by the Tamil kings who were then the Pallavas of Kāñcīpuram. Pallava Narasimhavarman II's patronage has already been alluded to when a Buddhist chapel was raised here (720 A.D.). If Tirumaṅgai who was a robber-chief did not think of besieging the *vihāra* as normally he should have done, it was either because of the strength of the Buddhists of Nāgapaṭṭiṇam or because of the intrinsic strategic construction. Its architecture must have puzzled any one desirous of entering it. Surely the architecture of the surviving Buddhist vestige, namely, the Puduveli-gopuram (see pl. XXI, figs. 1, 2) such as we could make out from its sketches, is puzzling us today. That of the edifices of Nāgapaṭṭiṇam during the eighth century when Tirumaṅgai lived should have been more puzzling is easy to believe. The reason is not far to seek as they were mostly erected by or with the subsidies of the Śailendra Kings of Sumatra and Java in the style known to those islands.

During the Śailendra rule (732-860 A.D.), Java witnessed the growth of Buddhism. The Śailendras were rulers of Śrīvijaya in Sumatra, a mighty kingdom comprising



Sumatra, Java and the Malaya Peninsula. They were zealous Buddhists who founded sanctuaries not only in their kingdom, but also at Nālandā, where an inscription states that a Śailendra king Bālaputradeva built a monastery at Nālandā and endowed it with five villages. The Śailendras had contacts with the kings of India. Two other Śailendra kings, Māravijayottuṅgavarman, and Saṃgrāma-vijayottuṅgavarman established contacts with Rājārāja I and Rājendra Coḷa I, the Coḷa kings of Tanjore.

From the larger Leiden grant<sup>1</sup> of the reign of the Coḷa ruler Rājārāja I,<sup>2</sup> the two monarchs of Śrīvijaya mentioned here are seen to be related as father and son, and to belong to the Śailendra-vaṃśa.

We see thus that the *vihāra* of Nāgapattinam was built by Śrī Māravijayottuṅgavarman and named after his father Cūḍamaṇivarman; the grant of the village Ānaimangalam to the Buddha of this *vihāra* was first made in the twenty-first year of Rājārāja's reign, i.e., 1006 A.D. and confirmed by Rājārāja's son, Rājendra. It should be noted also that in the Tamil part of the record which was evidently drafted at the time of the original grant, the construction of the *vihāra* and *paḷḷi* (temple) in it is ascribed to the Kiḍarattaraiyan Cūḍamaṇivarman himself, and in each of the three contexts in which this reference occurs, the progressive present tense is used—*eduppiḱkinra*; the Sanskrit part cited above belongs to the reign of Rājendra and there the past participle "*nirmāpitam*" is used, and the construction is assigned to Māravijayottuṅgavarman. It is thus clear that the structure was begun by Cūḍamaṇivarman about 1006 A.D. He died soon after and was succeeded by his son whom we find ruling in 1008 A.D. or a little earlier.

As at Nalanda, more than a century earlier, so now at Nāgapattinam the Śailendra kings erected a *vihāra* and made endowments to it with the permission of the rulers of the

<sup>1</sup> *Ep., Ind.*, Vol. XXII, pp. 241–54, p. 276–8.

<sup>2</sup> The portion of the grant having the most direct bearing on our subject may be reproduced here :

"He, this Rājakesari-varman Rājārāja, who had seen the other shore of the ocean of the collection of all sciences, whose foot-stool was made yellow by the cluster of rays (*emanating*) from many a gem set on the borders of the beautiful gold diadems worn by the entire circle of kings, gave, in the twenty-first year of his universal sovereignty,

"to the Budha residing in the surpassingly beautiful Cūḷamaṇivarmavihāra, of (*such*) high loftiness (*as had*) belittled the Kanakagiri (i.e., Meru), which had been built in the name of his father, by the glorious Māravijayottuṅgavarman, who was the lord of the Śrīvisaya (*country*) who was conducting the rule of Kaṭāha, who had the *Makara* crest (*and*) who was the son of Cūḷamaṇivarman that had mastered all state-craft, at Nāgipattana, delightful (*on account of*) many a temple, rest-house, water-shed and pleasure garden and brilliant with arrays of various kinds of mansions (*situated*) in the division called Paṭṭanakūrpa (*included*) in the big group of districts named Kshatriyaśikhāmaṇi-vaḷanādu, which was the forehead-mark of the whole earth, the village named Ānaimangalam (*which had its*) four boundaries defined by the circumambulation of the female elephant and (*which was situated*) in the division called Paṭṭana-kūrpa (*included*) in the same group of districts (*as has been named above*).

"When that powerful (*Rājārāja*) had obtained divinity, his wise son, king Madhurāntaka, who ascended his throne, caused an enduring edict (*to be made*) for this village, which had thus been granted by his father, the king-emperor, and ordered thus :—

"As long as Śeṣha, the lord of all serpents, holds the entire earth, so long may this *vihāra* last in (*this*) world with its endowment.

"This lord of Kaṭāha of great valour, the abode of virtues, thus prays to all future kings :—

"Protect (*ye*) for ever this my charity."

country. This they must have done to provide for the amenities of the increasing number of visitors from their country to India. The relics of this *vihāra* appear to have survived in Nāgapattinam till 1867 (see below, p. 19).

The high position held at this time by Śrīvijaya in the world of Buddhism, is attested by a miniature painting in a Nepalese manuscript of the late tenth or early eleventh century which bears the inscription: *Suvarṇapure Śrī-Vijaya pure Lokanāthaḥ*. The next important reference to Śrīvijaya occurs in the inscriptions of Rājendra Coḷa I from the thirteenth year of his reign, i.e., from A.D. 1025; here we find recorded in full detail the narrative of a considerable maritime expedition undertaken by the Coḷa monarch against Śrīvijaya and of his conquests in the island. We learn nothing, however, of the causes that brought about a change in the close and friendly relations that subsisted between the two empires in the reign of Rājārāja I and the early years of Rājendra I. This was the period when the Coḷa empire was developing into a great naval power also and seeking to maintain commercial and political relations with China just as Śrīvijaya did. There is no indication in Rājendra's expedition of any permanent Coḷa occupation of Śrīvijaya. About 1068 A.D. the Coḷa king Vīra Rājendra is said to have conquered Kaḍāram on behalf of a king who had come in search of his aid and protection, and to have afterwards handed over the conquered kingdom to his protégé. The friendly relations between Śrīvijaya and the Coḷa empire seem to have been re-established after Vīra Rājendra's expedition, and we have clear evidence of the resumption of peaceful intercourse, commercial and religious, between the two empires. A Tamil inscription from Lobo Toewa in Sumatra dated Śaka 1010 (A.D. 1088) mentions the corporation of Tamil merchants, the *Tisai-āyirattu-Ainnūrūvar*, whose international position as a commercial body is adverted to in many *prasastis* in South Indian inscriptions. The smaller Leiden plates of Kulottuṅga I dated A.D. 1090 record the arrival of two *dūtas* (ambassadors) from the Kidārataraian, ruler of Kidāram (and Śrīvijaya), Rājavidyādhara and Abhimānottuṅga, who preferred a request for the issue of a copper plate grant (*tāmra-sāsanam*, *paṇṇittaravēṇḍum enṇu*) enumerating the amenities and privileges conceded to the *Śrī Śailendra Cūḍāmaṇivarmavihāra*, apparently very near it, viz., Rajendraśolapperumpalli. This second *paḷli* is mentioned only once in 11.5-7 as follows:

“Kidārataraian Geyamānikka vaḷanāṭṭu - p Paṭṭanakkūrṇattu Śōla-kulavalli paṭṭanāṭṭu eḍuppitta Rājendraśolapperum-paḷḷikkum Rājārājapperumpalliikkum paḷlicchēṇḍam āṇa ūrgaḷ :

and then only the Rājārājapperumpalli is mentioned again in 1.14, and 11.39-40 where it is identified with the *Cūḍāmaṇivarma-vihāra*. A study of the villages named and incomes settled on the *vihāra* by this grant shows that the new grant not only included the whole of the endowment made in the reign of Rājārāja I, but made additions to it which more than doubled the value of the original income to the *vihāra* from the royal endowment.

Considering the manner in which Rājēndraśōlapperumpalli is named first in the initial reference to the “vihāra complex” in this record, the despatch of messengers from Kaḍāram to the Coḷa capital (Āyirattali), and the extensive additions made to the old grant besides its renewal, the suggestion may be made that the Rājēndraśōlapperumpalli was a new construction undertaken in Nāgapattṇam by the ruler of Śrīvijaya and that it was named after the reigning Coḷa monarch, Kulottuṅga who also bore the name Rājendra.<sup>1</sup>”

The next stage in the history of Buddhism of Nāgapattṇam is as reflected in the Kalyāṇi inscriptions of Dhammacheti, dated 1476 A.D.<sup>2</sup> The Kalyāṇi Inscriptions are situated at Zaingganaing, the western suburb of the town of Pegu. They comprise ten stone slabs with inscriptions on both sides and are arranged in a row. The language of the first three stones is Pāli and that of the rest is Talaing, being a translation of the Pāli text.

Dhammacheti or Rāmādhipati, King of Pegu, who put up these inscriptions in 1476 A.D. was an ex-priest, who wanted to emulate Aśoka, Parākrama Bāhu and other Buddhist kings of old. Though the stone slabs are ten, the contents of the second stone (both obverse and reverse) throw a flood of light on the history of Buddhism at Nāgapattṇam. The contents on the obverse of the second stone relate to a mission to Ceylon. Twenty-two Theras are invited to visit Ceylon and introduce into Ramaññadeśa the Sinhalese form of *upasampada* ordination as practised by the Mahāvihāra sect, founded by Aśoka's son Mahinda. The invitation is accepted. Offerings for shrines and priests in Ceylon, and presents for King Bhuvanekabāhu, as also letters for priests and the king are prepared. Citradūta and Rāmadūta accompany the Theras to Ceylon.

The contents on the reverse of the second stone relate to re-ordination of the priests from Ramaññadeśa. The party depart in two ships; one under Citradūta and the other under Rāmadūta. The priests from Ramaññadeśa are re-ordained on the Kalyāṇi river by a chapter elected from the Mahāvihāra sect. The Sinhalese king confers titles on them. Rāmadūta's ship returns home and arrives safely. Citradūta's ship is wrecked at Kaḷambu (Colombo); his party is shipwrecked. The passengers made a raft and embarking on it, crossed to the coast of Jambūdvīpa, which was close by. The Theras and Citradūta, travelled on foot to Nagapattana (Nāgapattṇam) and there visited the site of *Padarikārāma* monastery and worshipped the image of the Buddha in a cave constructed by command of the Mahārāja of Cīnadeśa on the spot, on the sea-shore, where the Holy Tooth relic was deposited in course of its transit to Laṅkādvīpa in the charge of Daṇḍakumāra and his wife Hemamālā. Thence they travelled on to the port of Navutapattana. At this port resided Malimparakaya and Pacchaliya, two intendants of the port who annually sent two ships for trading purposes (to Ramaññadeśa). In doing so, they sent presents for Rāmādhipati-mahārāja, and this, because of their having exchanged with him the

<sup>1</sup> K. A. Nilakantha Sastri, *Sri Vijaya*, p. 74.

<sup>2</sup> *Ind. Ant.* Vol. XXII, pp. 11-53.

compliments of friendship and civility, they conceived feelings of great respect and honour for him. They provided the Theras with food and residence. Four Theras agreed to go in their ship when it left for Ramaññadeśa. Seven other Theras, saying "We shall embark together with the seven priests in a ship at Komalapattana" went and resided at the port.

The next reference to "China pagoda" is by Valentyn when in 1725 A.D. he visited Nāgapattinam.

The last reference to it by an eye-witness before it was pulled down by the Jesuits in 1867 was by Sir Walter Elliot who described it as follows<sup>1</sup> :—

"Till within the last few years there was to be seen on the Coromandel coast, between one and two miles to the north of Negapatam, a tall weather-beaten tower, affording a useful landmark to vessels passing up and down the coast. It went by various names, as the Puduveli-gopuram, the old pagoda, Chinese pagoda [It is mentioned under this (Pagood China) name by Valentyn (1725), vol. VII, p. 21], black pagoda, and in the map of the Trigonometrical Survey, sheet 79, it stands as the Jeyana (Jaṇa) pagoda. But save in name it has nothing in common with Hindu or Muhammadan architecture, either in form or ornament. Tradition is silent as to its origin or purpose, and although it has been the subject of frequent speculations, no satisfactory theory has been formed to account for it."

Its subsequent demolition in 1867 and the find of Buddhist images in and around it constitute the subject-matter of this paper.

#### THE FINDS.

The first and foremost and at the same time the earliest discovery in Nāgapattinam is an inscription on the pedestal of a bronze image found in March 1856 along with four other images in a brick chamber carefully concealed more than three feet below the roots of an old Mohwa tree (இறுபை-*Basia Latifolia*) which was near an ancient tower called 'Puduveli-Gopuram' or 'Chinese' or 'Jaina Pagoda' in Nāgapattinam. This tree was cut down then by the local French Jesuits for the requirements of their work of construction. The diameter of the cut tree above the roots being more than a metre, it was reckoned that according to the usual growth of the tree, an age of 700 or 800 years was to be assigned to the tree and possibly a similar, if not an earlier, age to the brick chamber below its roots and proportionately a still earlier age to the five Buddhist images entombed therein. The careful manner in which they were concealed and protected in a brick chamber has led their first chroniclers Foucaux and Sir Walter Elliot to conclude that in view of some impending danger they were concealed momentarily for protection but were clearly meant for being restored for religious worship. All the five represent the Buddha. Four of them were of bronze, the fifth was of a mixture of porcelain and clay and of exquisite workmanship. By 1871 they were disposed of. One was sent to Fr. Carayon in Paris, three were deposited in the Academy of St. Quentin,<sup>2</sup> and one which was originally reserved for the college of St. Joseph at Nāgapattinam was subsequently presented to Lord Napier, Governor of Madras, during the latter's visit to Nāgapattinam in 1868. What Lord Napier appears to have received was the one inscribed, which by virtue of its inscription focussed

<sup>1</sup> *Ind. Ant.*, Vol. VII, pp. 224-7.

<sup>2</sup> *Athene Oriental*, vol. I (1871) pp. 79-86.

the attention of Burnell, Foucaux, Fergusson and Sir Walter Elliot for a while (between 1866 and 1878) on the Puduveli-Gopuram of Nāgapattinam and the find of Buddhist bronzes in its vicinity.<sup>1</sup> The find of the relics settled the Buddhist origin of the tower called Puduveli-Gopuram beyond doubt.

No sooner was the inscription noticed than it raised a controversy between Burnell (the Epigraphist) and Sir Walter Elliot the Indologist. The former did not give up even in 1878 his identification of the image as that of a Śaiva devotee called *Āgama Paṇḍita*. To Elliot, to whom environment and style meant a lot, the image was of a Buddhist divine, if not of the Buddha himself and the tower a *vihāra* or chapel or a memorial of some Buddhist holy Being. With his never failing intuition he saw a connection between the images and the character of the building, viz., the tower, near which they were exhumed. And this led him to the hypothesis that the relics were Buddhist and that their discovery placed the 'Buddhist origin of the tower beyond dispute.' These 74 years since Elliot wrote (1878)<sup>1</sup> have witnessed a number of discoveries and finds in and around Nāgapattinam which have opened as it were the flood-gates of South Indian Buddhism and recovered for us a lost page in the history of Nāgapattinam. In view of the sensational and epoch-making importance of the inscription to Elliot's well-founded hypothesis, the inscription and the image on which it was found are now briefly discussed. Elliot described the image as follows :—

"It represents a Buddhist or Jaina priest in the costume and attitude of the figures in wood and metal brought from Burma. A band encircles the neck, and the lobes of the ears are pendent and elongated, as if by wearing heavy earrings. The hands are open, the right upraised, the left turned down, as if in the act of preaching. On cleaning the pedestal some ancient Tamil characters were discovered, occupying the greater part of the front and right sides, which are represented in the plate as Fig. 4. These have been deciphered by Dr. Burnell who writes— "The inscription is Tamil of the 12th century, or perhaps the beginning of the 13th. It runs—*Svasti śri. (This) Āgamapaṇḍita* (dedicated) *Uyyakoḍa Nāyak*. There are only two words, the first in the 2nd (accusative) case, the second in the 1st (or nominative) case. The meaning is plain; but who was Āgamapaṇḍita? I took the image some years ago to be Buddhist. There was, however, a Śaiva teacher Umāpatiśivācharya also called Sakalāgamapaṇḍita, and it may represent him."

To his article on this, Elliot incorporates a postscript *Note prepared by Burnell*, dated Tanjore, 27th June 1878, which, in view of its worth, is being quoted below :—

"As I several times in 1866 visited the ruin referred to, I may be permitted to say that it had become merely a shapeless mass of bricks. I have no doubt that it was originally a *vimāna* or shrine of some temple; there are some of precisely the same construction in parts of the Chingleput district.

"I have searched, and had search made, to ascertain if Āgamapaṇḍita can possibly be a Buddhist or Jain title used in South India, but cannot find the least trace of such use. It is tolerably certain that the image is that of a Śaiva devotee, and it certainly was the practice to dedicate such images in temples (see e.g., the great inscription at Tanjore). I may remark that the Śaiva monks (Tambirān) in this district are hardly to be distinguished from Buddhist monks, except by the ashes they smear on their foreheads and their matted hair."

The views of both are quoted *seriatim*, to enable the reader to follow the comments of the writer (T. N. Ramachandran) on them. As the original (image) and its inscription are no longer available, we have only Elliot's reproductions of them as figs. 3 and 4 to

<sup>1</sup> *Ind. Ant.* Vol. VII, pp. 224-7.

go by.<sup>1</sup> An eye copy of the inscription is however given in this bulletin (see pl. XXVIII, fig. 1). This inscribed image neither represents a 'Śaiva Devotee' as Burnell maintained, nor just "a Buddhist or Jaina priest in the costume and attitude of the figures in wood and metal brought from Burma" as Elliot described in the *Indian Antiquary* (Vol. VII, pp. 224-7). It actually represents like the majority of 1926 finds at Velippalayam, Nāgapattinam, and of 1934 finds in Nanayakkara Street, Nāgapattinam,<sup>2</sup> the Buddha, who, standing in *samabhaṅga* on a circular *padmāsana* attached to a rectangular *bhadrāsana*, indicates protection (*abhaya*) to his devotees by his right hand, and boon-conferring mood (*varada*) by his left hand. The *uṣṇīṣa* is in the form of a flame. The *saṅghāṭi* is a long cloth in wave-like lines from neck to toes, covering the image completely as in some Buddha images found at Kāñcīpuram.<sup>3</sup> The inscription which is found on the upper rim of the *bhadrāsana* commences and runs for a greater part on the front side and then turns on the right side where it completes. It reads as—

Front side—

ஸ்வஸ்தி ஸ்ரீ ஆகம பண்டிதரை உய்யக்கொ

Śva sti Śrī Āgama paṇḍitarai uyyakko

Right side—

ண்ட நாயகார்.

ṇḍa Nāya kā(nā)r

"Hail prosperity! The Nāyakar (Buddha) who assured the salvation of scholarly Pandits that learnt the Āgama (Nikāya which is Sutta piṭaka)."

It is refreshing indeed to compare the term 'āgama paṇḍita' occurring here with the term "āgama-vinayopadeśa-prakaraṇācāryamata-dharasya" occurring in a 5th century Sanskrit inscription from Nāgārjunakoṇḍa, where the term "āgama" is used in association with other corollaries of the *mata* (*viz.*, *Buddha-mata*) and applied euologically to a *Dharmakathika*.<sup>4</sup> Āgama=Nikāya and Nikāya is the *Sutta Piṭaka*.

Thus we have here only a reference to the All-Merciful Tathāgata (Buddha), who is praised for His altruism and spirit of protecting those scholars (Pandits) well versed or toiling hard with the *āgamas* (*Bauddhāgamas*=Nikāya). Burnell's translation as "(This) Āgamapaṇḍita (dedicated) Uyyakkoṇḍa Nāyak" is as gratuitous as his identification of Āgamapaṇḍita first with one Sakalāgamapaṇḍita, next his equation of the latter name with Umāpatiśivācārya and lastly his identification of the image as Śaivite and *paṇi-passu* conclusion that the Puduveli-gopura was no doubt the *vimāna* or shrine of some Hindu temple. Burnell's hunt for similar towers in the Chingleput District to prove his point is difficult to follow.

<sup>1</sup> *Ind. Antiquary* Vol. VII, pp. 224-7.

<sup>2</sup> See below pp. 35-58.

<sup>3</sup> T.A.G. Rao, *Bauddha vestiges in Kanchipuram* (*Ind. Ant.* Vol. XLIV, pp. 127-29)

<sup>4</sup> T.N. Ramachandran, *Nāgārjunakoṇḍa*, 1938 (*Memoirs of the Archaeological Survey of India*, No. 71) p. 28.

The second bronze (pl. XXVIII, 2) represents the Buddha seated crosslegged in *vajraparyāṅka* (an attitude which signifies meditation) on a triangular *padmāsana* within an aureole of flames (*prabhāvali*) surmounted by the *Bodhi*-tree. The left hand rests on the lap while the right hand is in *bhūmiśparśa* or earth—touching attitude. The scene relates to the Buddha's *sambodhi* in Buddha-Gaya under the *Bodhi-vṛkṣa* when challenged by Māra for a witness of the Bodhisattva's generosity, Siddhārtha lowered his right hand and touched mother earth conveying in mute language the answer that mother earth alone should stand him witness and lo ! mother earth in the form of a woman arose from underground and silenced Māra by citing the *Vessantara Jātaka*. The image is highly stylised in the artistic language of the Vijayanagara times, with emphasised edges and folds of the robe, elongation and perforation of the ear-lobes, chin low and drawn forward, neck marked by epidermic lines, eyes almost open and beholding, hair in stud-like curls surmounted by a high flame-like *uṣṇīṣa*, *ūrṇā* mark embossed as a regular circle, \* a full-blown lotus mark shown on the exposed left palm and the sole of the right foot, and the edges of the under-garment (*antarīya*) arranged in front of his crossed legs in an elegant semicircle as in the Tirupati bronzes of Kṛṣṇadeva Rāya and his queens.<sup>1</sup> These details help to fix *inter alia* the date of the image as early 16th century A.D. and to argue for the very prosperous state of Buddhism in the 16th century in the Tamil country in general and in the *viḥāras* of Nāgapattinam in particular. The sketch of this important image which Elliot reproduces in his article<sup>2</sup> being poor, it is being illustrated here in line block (pl. XXVIII, fig. 2). The image is supposed to be deposited in the Academy of St. Quentin.

The third bronze is figured by Elliot.<sup>3</sup> It was deposited in the Academy of St. Quentin and represents the Buddha strikingly similar to a Nāgapattinam find of 1934 from Nanayakkara Street figured as pl. V, 4. The right hand shows *abhaya* while the left is raised in *kaṭaka*. While the forehead is without *ūrṇā*-mark and the palm without any mark either, the *uṣṇīṣa* is in the highly conventionalised fashion of several rows of studs surmounted by a very high and tapering flame-like *uṣṇīṣa*. Stylistically it has to be grouped with the second image discussed above and treated as a product of Vijayanagara art of early 16th century A.D.

A fourth bronze which is no. 16 in the list of M. Foucaux is identical with no. 1 discussed above<sup>4</sup> on which occurs the inscription referring to Āgama Paṇḍita. According to Elliot it is bereft of the lower *bhadrāsana* but stands on the *padmāsana* (the lower *bhadrāsana* forming a separate and loose part), the mantle is pendent from the left shoulder

\* Cf. circular sandal paste marks applied to *utṛava-vigrahas* in South Indian temples.

<sup>1</sup> Coomaraswamy, *H.I.A.*, fig. 245.

<sup>2</sup> *Ind. Ant.* Vol. VII, p. 225, fig. 5.

<sup>3</sup> *Ibid.*, fig. 6.

<sup>4</sup> *Ibid.*, fig. 3.

only and not from both as in fig. 3 (pl. XXVIII), and the left hand is raised and not in *varada* and that in other respects the two are identical.

The fifth image which Elliot figures as no. 7<sup>1</sup> and describes as a "female devotee of very rude workmanship" (p. 227) is actually an image of the Buddha which Foucaux described in the *Athene Oriental* (Paris, 1871, pp. 79-86) as "of a mixture of porcelain and clay, of exquisite workmanship." It is strange that one image should receive two different descriptions from Elliot and Foucaux who had the fortune to see the image and describe first hand. Even a glance at Elliot's illustration of the image<sup>1</sup> will convince that Foucaux was right. It is of exquisite workmanship and being of a mixture of porcelain and clay, a composition unknown to South India (including Nāgapattinam) hailed probably from Burma or Indo-China or Indonesia. Elliot had himself admitted elsewhere in the same article (p. 225) that the costume and attitude reminded one of the figures in wood and metal brought from Burma. It is difficult to agree with Elliot's description of it as a "female devotee." The left hand hangs down, the right hand is held against the breast and a thick brocaded robe covers the whole body. The ear-lobes are elongated and perforated, a feature which argues for its identification as the Buddha in the Siddhārtha (Bodhisattva) stage, when, after leaving Kapilavastu in midnight and renouncing everything, he was wandering in quest of enlightenment (*Sambodhi*). The poses of the two hands are unusual for the Buddha; hence this caution in our identifying the image. The original is not available now for examination, as it was sent before 1868 to R. P. Carayon in Paris.<sup>2</sup>

The next phase in Nāgapattinam's yield of Buddhist images was sometime earlier than 1910, when Mr. A. Rea, Superintendent, A.S.I., S. Circle, sent six of them to the Madras Museum as on loan from the Archaeological Survey of India. They were so jumbled up with other finds of Gaṇeśa, Viṣṇu and a bronze box from elsewhere before they came to the Madras Museum that the Southern circle Superintendent (H. H. Khan) who was addressed in 1933 could not trace any reference to their locality in the records of that office. But it was not difficult to discover that they were obviously from Nāgapattinam, for an inscription on one of them (no. 9, pl. XXVI, no. 52) gave out that the image was of the Buddha donated by one *Nam Pillai*. The same *Nam Pillai's* record in identical phraseology and character, was found on one of the Buddha images belonging to the Nāgapattinam find of 1926, distributed to the British Museum.<sup>3</sup> On subsequent verification in 1935 and checking up with the aid of P. V. Jagadisa Iyer (now dead), Manager to Rea in 1910 (when the images were sent to the Madras Museum) it was discovered that they were

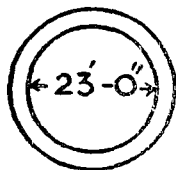
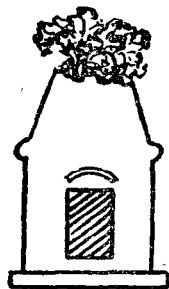
<sup>1</sup> *Ind. Ant.*, Vol. VII, p. 225, fig. 7.

<sup>2</sup> Translation into English from French of an extract of a memoir on the discovery of ancient Buddhist idols at Nāgapattinam (Oriental India) by M. Textor de Ravisi, Senior Commandant of Karaikal is published below, p. 135 as Appendix II.

<sup>3</sup> See Pl. XIX, No. 65.



found in Nāgapattinam as treasure trove in a locality called Marundukottaḷavīthi (மருந்து கொத்தள வீதி) and got mixed up with Gaṇeśa and Viṣṇu finds from other places. The writer visited the place on 26th June 1935. Local human memory was of no avail at this distant time and when the writer was about to return disappointed, an old clerk of the Nāgapattinam Taluk Office (he was locally called *Moṭṭai* but his full name I forget) turned up and unable to remember exact dates or number of images found, took the writer to the various places in Nāgapattinam where he remembered having seen such finds as when they turned up. The first place that we visited was Marundukottaḷavīthi, half a mile to the south of the Taluk Office. It was reported to me that the street was named so from the existence of a magazine (மருந்து கொத்தளம்) in that locality. It is believed that the building under reference was perhaps a magazine. A rough sketch of it is given here.



It is of brick-work, circular in plan, with a conical, tapering dome, the uppermost part of which has dilapidated and over which thick vegetation has grown.

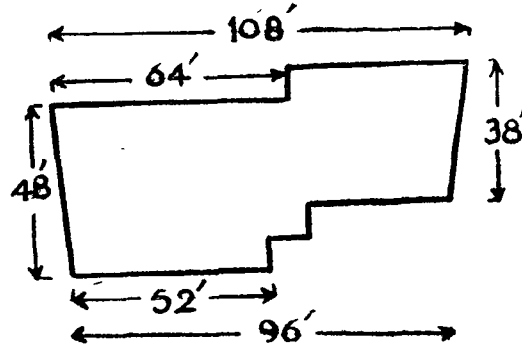
The inner diameter of the structure is 23 feet and the height of the whole from inside is about the same. The wall is 4 feet thick. There is a gate way, the only one that was made originally, which is just an opening made on the wall with an arch over it as :



Besides this gateway there are four other openings made in various parts of the wall, three of which are like windows and the fourth is like a doorway without the arch that one finds in the real gateway. Evidently an old brick structure was converted into a powder magazine during the Dutch East India Company period at Nāgapattinam. The next place he took me to was a small temple situated in the centre of Nāgapattinam. This temple was very interesting. Though the structure is subsequent to 1600 and in the archæological sense modern, its *vimāna* resembles the domical part of a Buddhist *stūpa*, and is surmounted by a finial shaped like the umbrella-like Buddhist *chatra*. The temple which is a Hindu shrine should have been influenced by the architecture of some Buddhist sanctuary nearby which no longer exists. It is likely that the Cūḍāmaṇivarmā-vihārā or the Puduveligopuram which will be described presently and of which Sir Walter Elliot speaks, might have influenced this structure.

We visited next a big playground opposite to the Taluk Office where in an area of about 100 grounds, with the sea-coast about half a mile to its east, the clerk told me that in 1925-26 a large number of Buddhist images were found. These relate to the Velipalayam find which is discussed in Section II, pages 33-59.

Next we went to Nanayakkara Street where the place of find was shown to me as a plantain garden of the following dimensions :—



The inhabitants told me that bricks and bones were found here while digging along with images, but were thrown away soon after they were found. Nothing by way of bricks or bones or potsherds could be secured during my visit for scientific examination. The images found here were all acquired for the Madras Museum and are described in Section II, pp. 36-59.

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 THE BUDDHA TYPES AND PECULIARITIES IN NĀGAPATṬIṆAM BRONZES.
 

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*Uṣṇīṣa* TYPE.

One unfamiliar with Buddhist art, would naturally expect to find the Buddha represented in art only as a human and historical figure like any other Buddhist friar, with a shaven (*muṇḍita*) head and to suppose that such representations could only have existed as memorials, and not as objects of a cult. The Buddha is always represented, although not in royal garb, as a god with a *prabhā*, lotus-*āsana* or *śimhāsana* and certain physical peculiarities (*lakṣaṇas*) special to the conception of a *Mahā-Puruṣa* and *Cakravartin* or universal monarch. But crowned and otherwise ornamented Buddhas are not unknown. The earliest Indian type differs in several respects from the established formula of the Gupta and later periods.

Texts implying the deification of the Buddha, and in which he is spoken of as possessing all the characteristic marks of a *Mahāpuruṣa* and *Cakravartin* are certainly older than the oldest images, which may be assigned to the 1st century A.D. That images are intended to be visual realizations of literary descriptions is normally the case in Indian Iconography.

In India styles of art and fashions in iconography are not sectarian, but characteristic of period or place. Images of quite different deities are sometimes distinguished only by minor iconographic peculiarities, and mistakes in identification may be made by those who are not expert iconographers. The distinction between a seated Buddha or a seated Jina, or Maheśvara as Mahāyogī, are not apparent at first glance. A general similarity of types was even more noticeable in and before the Kuṣāṇa period, before the use of additional arms, bearing identifying attributes, became general. Here the fundamental formula is that of a standing figure, often colossal, in royal garb (ascetic costume only in the cases of the Buddha and Śiva) with the right hand raised in a gesture of assurance, the left beside, or on, the hip, sometimes holding a part of the drapery or hem of the garment, or some object or attribute. The standing Buddha and Bodhisattva figures are of this kind but the Buddha is almost always in monk's attire. The distinction between a Buddha and Bodhisattva figure is not always as evident as might be expected.

Images of the Buddha may be classified as follows :—

(1) The early Kuṣāṇa type or the *Kapardin* type in which the head is smooth, with a conical, spirally twisted projection on the crown. This does not mean that the head is shaven or that the projection is an *uṣṇīṣa*. This type is rarely seen after the second century, and never after the fifth. Being the oldest Indian type, and evolved as it was in the most important Buddhist centres in and before the Kuṣāṇa period, this type is not only popular but also the most authoritative.

(2) The Early Gandhāran type, contemporary with the Early Kuṣāṇa type, with long flowing locks gathered together on top of the head to form a top-knot; often with a moustache. This type was replaced later on by the third type (to be discussed below).

(3) The *Uṣṇīṣa* type with a cranial protuberance (*uṣṇīṣa*). In this the whole head including the protuberance is covered by small short curls. This type appears about the middle of the second century A.D., and rapidly becomes the general rule both in Mathura and in Gandhāra, spreading from both areas through Khotan and Kuca to the Far East, and through Amarāvātī (Vengi) to the south-east of Asia, Indonesia and Indo-China. The vast majority of extant Buddha figures in India belong to this type. In a comparatively late form, common in Siam, in Indonesia, in Southern India and Ceylon, the *uṣṇīṣa* is surmounted by a pointed *flame*, while the curls lose their curly appearance and look like studs or buttons or knobs. The majority of Nāgapatṭiṇam finds are of this type.

(4) *Crowned type* in which the Buddha figures with a crown (rarely a turban), and sometimes with other ornaments. This type is rare in the Kuṣāṇa period. One exists at Bodh-Gaya while it is common in the Pāla art of Bihar and Bengal, and popular in Indo-China. It is unknown to South India. The type is appropriate for Bodhisattvas and in representations of the First Meditation, but presents a problem when the personage represented is the Buddha after his *Mahābhīṣṭkramaṇa*.

#### FLAME.

The *flame on the Buddha's head* referred to in type 3 is often represented in Sinhalese, and Siamese images and in almost all the Nāgapatṭiṇam bronzes. Regarding this flame the *Saddharma Puṇḍarīka* (text, p. 467), raises the following question:—

“By reason of what *jñāna* is it that the Tathāgata's cranial protuberance (*mūrdhny-uṣṇīṣa*) shines?” “The *Lalita Vistara*<sup>1</sup> answers this question thus:—“When the Buddha is in *saṃādhi* a ray, called the ornament of the Light of Gnosis (*jñāna*) proceeding from the opening in the cranial protuberance (*uṣṇīṣa*), moves above his head”<sup>2</sup>.

This phenomenon is not special to Buddhist art but finds a general place in all Indian art as explained in the *Gītā*, XIV, II—“Where there is *jñāna*, light springs forth from the orifices of the body” (*prākāśa upajāyate jñānam yadā*).

#### POSES, MARKS, ROBE AND OTHER PECULIARITIES.

It was remarked elsewhere (see above p. 14) that Nālandā appears to have influenced the art of Nāgapatṭiṇam to some extent. Like Nālandā Nāgapatṭiṇam not only inherited a rich and varied legacy but also left to posterity a style of art at once indigenous and also one

<sup>1</sup> Lefmann's edition, p. 3.

<sup>2</sup> *Jñānālokaśāstrakāraṃ nāma rāsmih Uṣṇīṣavivaraṇtarāt upariṣṭān mūrdhnaḥ* . . . . . *caecāra*  
11-*Lalita Vistara*, p. 3.

of the best of Indian art. Religion was here as elsewhere an inspiring agent for Art. The Nāgapattīnam bronzes which afford rich quality and variety go to prove like their forerunners at Amarāvati and Nāgārjunakoṇḍa that by religion was not necessarily meant ritual or doctrine but that latent spiritual quality that finds “tongues in trees, books in running brooks, sermons in stone and good in everything”. From atheism or abject agnosticism, Buddhism passed on to Mahāyāna or qualified theism. Besides the Buddha, the other deities such as Hārītī, Lokeśvara, Vajrapāṇi, etc., entered the pavilion. In the 7th-8th centuries A.D. with the entry of Tantrayāna, Buddhism became theistic. This Tantrayāna also called Mantrayāna or Vajrayāna took strong hold of the pantheon and spread like wild fire to all centres of Buddhism in India. And Nāgapattīnam was no exception. As Tantrayāna advocated the worship of the Buddha and godlings, godheads and associative deities, the average man (i.e., *Pāmara*, the man in the street) was not content to comprehend them in the abstract but demanded their visualization in the concrete, as positive entities. This curiosity gave rise to a creative instinct, an ambition for the outward manifestation of these godlings, which opened as it were the flood-gates of artistic expression first in colour, then in stone and finally in bronze and other metals. For a time the artist was interested only in the portrayal of the Buddha and the Buddha’s moods. It was no longer the life scenes of the Buddha in vivid sculptural narration that attracted him so much as before (cf. Amarāvati, Goli, Mathurā, Sāñcī, Bharhut, Sarnath and Bihar), though we have in the Nāgapattīnam collection some specimens of this kind in votive *stūpas* (see pls. XII-XVII), but actually the moods of the Buddha in which he imagined the Buddha to be. Floral representations, decorative pageantry and panoply, *prabhās*, aureoles and variegated parasols and pedestals gradually came in as a matter of necessity when the artist began to confine himself to the moods, rather than to his biography or narratives of his gods (Buddha or Bodhisattvas). He did not forget however, the earlier device of “translation into stone” of the story of the Buddha. This is borne out by the votive *stūpas* of Nāgapattīnam and Nālandā<sup>1</sup> which like the ‘oasis in a desert’ afford relief to hunters of this early device.

These moods were analysed into well defined bodily poses (*bhaṅgas*), postures of hands (*mudrās*), feet, etc., which were associated with some spiritual significance or other. For to the trained Indian mind “Indian Art has always an intelligible meaning and a definite purpose”. The pedestal on which the God stands is either a lotus-*āsana* (*padmāsana*) or a rectangular pedestal (*bhadrāsana*) or both combined. The poses are—

- (1) erect standing (*samabhaṅga*),
- (2) standing slightly bent (*ābhaṅga*),
- (3) standing with three bends (*tribhaṅga*),

<sup>1</sup> A.S.I., A.R. 1927-28, pl. XLIV.

- (4) standing with body bent and swaying as in fight or duel (*ālīḍha*),
- (5) standing as in violent fight (*pratyālīḍha*),
- (6) dancing (*ardhaparyāṅka*),
- (7) seated cross-legged (*vajraparyāṅka*),
- (8) seated with one leg laid flat as in cross-legged condition and the other slightly raised but resting on the *āsana* (*ardhaparyāṅka*),
- (9) seated as in no. 8 but with one leg lowered down in front of the pedestal as in an easy posture (*lalita*),
- (10) seated as in no. 8 but with one leg laid vertically on the seat (*utkutika*),
- (11) seated with one leg raised vertically with a hand resting on its knee in ease (*mahārājalīlā*).

The significance of such poses are—*vajraparyāṅka* stands for meditation ; *ardhaparyāṅka* and *lalitāsana* for serenity ; *ālīḍha* for heroism ; *pratyālīḍha* for destruction and loathsomeness ; dancing in *ardhaparyāṅka* for horror, anger, etc. The poses of hands are—

- (1) *dhyāna* signifying meditation when the hands are placed on the lap one over the other,
- (2) *bhūmiśparśa* when the Buddha lowers his right hand as though to touch earth signifying the Bodh-Gaya event leading to his enlightenment (*sambodhi*),
- (3) *abhaya* standing for protection,
- (4) *varada* for blessing and granting devotees' boons,
- (5) *kaṭaka* suggesting holding,
- (6) *vyākhyāna*, *upadeśa* as in explaining or addressing,
- (7) *dharmacakra mudrā* as in exposition, the two hands so arranged as to suggest the motion of a wheel (*cakra*),
- (8) *añjali*, with hands folded for worship,
- (9) other poses for holding the hem of the robe or holding it in position or for holding flowers, books, bows or arrows, etc.,
- (10) resting on the seat as while leaning or reclining which suggests ease.

It will be seen that these hand poses are but the manifestations of the moods of his God portrayed, meditating, blessing, protecting, teaching, reading, conferring or resting and the like.

#### ROBE.

The Buddha's robe was another subject of interest to the artist in showing which the same tendency to represent respective moods of significance in the spritual sense is revealed. This tendency is exclusive to images of the Buddha only. Thus the Buddha

is either shown as with the *tricīvara* suggesting that he is in a mendicant's or monk's attire or in a close fitting long robe extending from neck to legs suggesting that the robe like the begging bowl is the only worldly belonging that clings to him more out of necessity than out of want or luxury or with the *saṅghāṭi* so arranged as to release his right hand and right shoulder for the spiritual functions of blessing, preaching, meditating, giving or demonstrating some eternal truth as in *bhūsparsā* (at Bodh Gaya). The case is different with the godlings such as Avalokiteśvara, Maitreya, Padmapāṇi, Simhanāda, Śaḍakṣari Lokeśvara, Tārā, Jambhaka, and disciples, where the dress follows the local style of the Coḷa country, such as we observe in the case of the South Indian Hindu metal images.<sup>1</sup> These godlings have only the undergarment (*antariya*) which is either the plain loin cloth (pls. VI–VII) or the elaborate *pītāmbara* (pl. XVIII) with elaborate frontal tassels, side bows and fastenings. The two Tārās in the collection have a low undergarment extending to the legs; one has a breast-strap (*Kuca-bandha*) and the other has nothing to cover the bosom (pl. X, 2, XI, 3). The disciples—we have two in the collection (pl. XI, 2, 4) are dressed in *tricīvara* much like the Buddha himself. One of them has the third cloth spread on his left shoulder in a thick fold (XI, 4) as in modern times. Other details of dress are noticed in sections I and II against the respective specimens.

Mr. Barnett Kempers, the author of *Nalanda Bronzes* discusses the question of the Buddha's drapery for purposes of dating. The writer adopted his methods in regard to Nāgapaṭṭiṇam bronzes but found they did not work. The bronzes on the whole, other than those of the Buddha and the disciples, follow the local diction, the plastic language of the Coḷa or the Vijayanagara or the Nayaks of Tanjore and Madura. The images of the Buddha however followed mainly the tradition of the North, which admitted a certain amount of variety even in the Buddha's attire. This point needs to be explained. The various Buddhist sects known in India are chronologically—

- (i) Theravāda and Mahāsāṅghika.
- (ii) Sarvāstivāda and Mahīśāsaka.
- (iii) Bahuśrutiya, Caityaka and Śāila schools.
- (iv) Sāṃmitīya.<sup>2</sup>

To these sects differences in disciplinary rules were no less important than differences in doctrinal matters. Regarding the Sāṃmitīyas, I-tsing remarks that their Vinaya had special rules regulating the use of undergarment, girdles, medicines, and beds. The Chinese travellers point out in a general way that in the cutting and wearing of robes the sects

<sup>1</sup> For details on these see F. H. Gravely and T. N. Ramachandran, *Catalogue of the Metal images in the Madras Museum*, pp. 32, 42.

<sup>2</sup> Attention is invited to Dr. Nalinākasha Dutt's "*The Buddhist Sects, a survey*", pages 282–292 (*B.C. Law, Volume, Part I*).

differed. In view of these findings, though stray and scanty, one has to admit that there were differences among the sects relating to disciplinary rules. The remarks of I-tsing in this connection are interesting and so they are reproduced here :

“ There are small points of difference such as where the skirt of the lower garments is cut straight in one, and irregular in another, and the folds of the upper robe are, in size, narrow in one and wide in another. The Sarvāstivādins cut the skirt of the lower garment straight while the other three (Mahāsāṅghika, Sthavira, Sāṃmitīya) cut it of irregular shape. The same school ordains separate rooms in lodgings, while the Sāṃmitīyas allow separate beds in an enclosure made by ropes. The Sarvāstivādins receive food directly into the hand but the Mahāsāṅghikas mark a place on which to place the food.”

These points may appear minor to an outsider but, were seriously taken by the monks, and even now such controversies over the Buddha's dress rage among the monks in Chittagong, Ceylon and Burma. It should not surprise us therefore that there should be difference in the portrayal of the Buddha's robe at Nāgapaṭṭiṇam.

#### Ūṛṇā MARKS AND PALM MARKS.

The case is different with the palm marks and the ūṛṇā or marks on the forehead of Buddha images. The ūṛṇā is not found in images other than those of the Buddha and if found looks more like a *tilaka* as figured in pl. XXX (fig. 29). The *tilaka* mark is also noticed in Brahmanical images in South India from the 14th centuries onwards when it takes the form of the individual caste mark (*Nāmam* or *punḍram* or *gopī* mark). This ūṛṇā mark is conspicuous by its absence in the earlier bronzes of the Buddha such as from Amarāvati (XXII, 2 and 4), from 1910 Nāgapaṭṭiṇam find (XIX, 3) and from the two Buddhas of the 1926 find figured in plate V, 1 and 2. Such images reveal a fidelity to anatomical proportions, tendency not to exaggerate the flame-idea of *uṣṇīṣa* or the flaps or edges of the *saṅghāṭī*. They are similar to sculptures of the Buddha, from Amarāvati, Buddhapaḍ, Sarnath and Sultanganj.

This would argue for their antiquity in relation to the majority of the Nāgapaṭṭiṇam finds with the ūṛṇā marks. For reasons given elsewhere (see above p. 15) their date may fall in the 8th century A.D. if not earlier when Tirumaṅgai Ālvār coveted the wealth of the Buddhist *vihāra* of Nāgapaṭṭiṇam.

The ūṛṇā marks afford interesting study. From the humble beginnings of just a curl of hair that stuck to the Buddha's forehead when the latter cut off his locks of hair as a prelude to his renunciation (*Mahābhiniṣkramaṇa*) it developed into a decorative *motif* of such variety and fancy that one fails to recognize it as the primordial curl of hair. Some 32 forms of this curl have been discovered in the Nāgapaṭṭiṇam finds. Their respective numbers have been noted against the specimens in Sections I and II. From a plain hook-like design the ūṛṇā passes through a form similar to the *Nāgari* letters, *ṭa*, *ṭha*, *ḍa*, *ḍha*, same reversed, Brāhmī letter *ma*, hook with a loop, the same inverted, similar to a spoon or ladle, an



elliptical design, a circle, a curl with two fangs, same inverted or reversed, something similar to a question mark, and some design similar to Brāhmī letter *ya* with a vertical stroke above on proper right. (See pl. XXX-*Ūrṇā* nos. 1-32).

Being found in specimens which clearly belong to the Coḷa period of activities at Nāgapattīṇam they lead to the inference that Coḷa bronzes influenced them. The simpler forms of the *ūrṇā* occur in the relatively earlier among those assigned to the Coḷa period. The more developed, ornate and fanciful occur later, perhaps in Vijayanagara and Nāyak. The *tilaka* (pl. XXX, 29) is obviously modern (1600 A.D. and onwards).

The variety of palm marks occurring in Nāgapattīṇam (pl. XXIX and pl. XXX. 63a-91) forms an interesting study of decorative designs. The artist has digressed from the idea of *Mahā-puruṣa-lakṣaṇa* into a "China shop" of decorative designs. Here again, as in the case of *ūrṇā* marks we note that from humble beginnings, such as no. 1 standing for hill-like eminence the Nāgapattīṇam artists take us through diamond-shaped bands, flowers, *cakras*, pearls, sun, fish, disc, Venus, Union-Jack-like design, palette, sun-flower, leaf, lotus flower, etc. The simpler designs in this rich variety seem to occur in the earlier specimens, while the ornate flowers, lotuses and bands occur in the later. The *cakra*, both simple and ornate, occurs even in earlier specimens. The Buddha having the most attractive and pleasing function of "setting the *Dharmacakra* or the wheel of Law into motion", the artists gave more time and thought to this design as a symbol. Hence we find the *cakra* occurring in earlier as well as later specimens in its two forms of wheel-with-hub and spokes and the other form of full-blown flowers, viz., lotus and sun-flower.

#### CONCLUSION.

It is impossible to have so many images at Nāgapattīṇam without a regular school of arts and crafts. As in Nālandā, these finds presuppose a local school. The Nālandā art being the result of a form of Tantrayāna that prevailed there, is appropriately called "Nālandā art" in preference to the earlier nomenclature "Pāla art" that French adopted, as most of the finds bore the records of Pāla kings. Similarly the art of the Nāgapattīṇam finds may be appropriately termed *Nāgapattīṇam Art*, though the images range stylistically from the early Coḷa to the Vijayanagara types special to South Indian art. Like the Nālandā bronzes again the art of Nāgapattīṇam images reveal contemplative repose with the suggestion of infinite grace such as would present itself before the ecstatic vision of a devoted worshipper. The art of Nāgapattīṇam is an art of stately repose and contemplative calm, although the dynamic and the active are not wanting. But the essential tone of the entire school may be said to be stative. Though lacking the vastness, the dynamic quality, the epic imagination, the vigour and nobility of execution of Pallava art and the majesty of the panels of Ellora, Ajanta and Elephanta, it concentrated on the devotee's contemplation of the deity with passionate adoration. In this we do perceive the inspiration of the artist. Woman's

beauty evidently did not move the Nāgapattīnam artist. The Nāgapattīnam artist's hand does transform indeed the conventional image of a god or goddess, into something of a living divinity, with an ineffable smile and an aspect of infinite kindness. And this is Indian art at its best and Nāgapattīnam was no exception. Other noteworthy features are the delicacy of carving and high relief, the material, viz., bronze, perhaps enabling the artists to work out fine details.

## DESCRIPTION OF THE IMAGES IN THE MADRAS MUSEUM.

### BUDDHAS.

#### *Buddha standing.*

\* No. 1. (pl. II, fig. 1). Height 29.3 cm. Velippalayam, Nāgapattīnam, 1926.—A long *saṅghāṭi* with wave-like horizontal lines hangs from neck to feet covering entire body, the ends of *saṅghāṭi* in elegant zigzāgs giving it a fantastic or swallow-tail like appearance at the bottom. Ear lobes are empty and elongated. Right hand shows *abhaya*, the *mudrā* of protection and palm is marked by a *cakra* placed within a geometrical figure formed by four bands, each band consisting of two parallel lines. The design of this palm-mark is as given in pl. XXX, 69 and is referred to as one of the *uttama* or *mahāpuruṣa-lakṣaṇas* or marks of Great Beings. The left hand shows *varada* or the *mudrā* of boon-conferring and its palm presents the same *cakra* design as noticed on the right. The mouth is firm suggesting determination and the lower lip is prominent. The eyes are open though not fully, disclosing downcast eye-balls placed within silver whites. A hook-like mark as in pl. XXX, 4. made of silver called *ūrṇā*, which is also a *mahāpuruṣa-lakṣaṇa* is embossed on the forehead; its stem touches the hair. The hair on the head is in eight rows of stud-like curls—the curls are so conventionalised that it is hardly possible to call them curls—and is surmounted by a tapering and flame-like cranial protuberance called *uṣṇīṣa* indicative of supreme knowledge which is also a *mahāpuruṣa-lakṣaṇa*.

This image is similar to Nālandā Buddhas bearing nos. 3530, 3735 and 3861 of D.G.A.'s album under Nālandā. It is of the Sarnath and Nālandā types that have influenced largely Javanese and Farther Indian images of the Budḍha.

No. 2. Height with pedestal 49 cm.; without pedestal 34.5 cm. Velippalayam, Nāgapattīnam, 1926.—Standing on circular *padmāsana* in turn placed on a rectangular *bhadrāsana*. Right hand *abhaya*; left *varada*. Palm mark on both hands is a full-blown lotus within four lightly concave single lines (pl. XXIX, 29). *Ūrṇā*-mark of the hook type is engraved and not embossed on the forehead (pl. XXX, 10). Lower lip is prominent and over-hanging.

\* Asterisk denotes that the specimen against which it is indicated is figured in this Bulletin.

Hair is in stud-like curls of seven rows, the curls being clearly indicated and surmounted by flame-like *uṣṇīṣa*. Nose long and pointed. Face round. Ear lobes symmetrically elongated.

An image of excellent finish comparable with the Gupta type of Buddhas.<sup>1</sup>

No. 3. Height with pedestal 51.2 cm.; without pedestal 38 cm. Velippalayam, Nāgapattiṇam, 1926.—Standing on circular *padmāsana* attached to a rectangular *bhadrāsana*. Right hand *abhaya*, left hand *varada*, the palms of both presenting the following palm-mark—pl. XXIX, 27. Eyes wide open with eye balls marked in line. Lips thick-set or compressed with an attempt to smile. Nose acquiline. *Ūrṇā* mark as in pl. XXX, 28 which as described here recalls the fact that it is just one of the curls cut away that stuck to the forehead. Hair on head in five rows of curls heavily conventionalised and surmounted by a flame-like *uṣṇīṣa*. Legs elongated. Face round. Body in *samabhaṅga* pose covered by a long and simple *saṅghāṭi* with wave-like horizontal lines which hangs from neck to feet, with ends in elegant undulations which give it a fanlike appearance at the bottom. The image resembles Gupta Buddhas.<sup>1</sup>

No. 4. Height with pedestal 52 cm.; without pedestal 35.8 cm. Velippalayam, Nāgapattiṇam, 1926.—Standing on a high circular *padmāsana* on a rectangular *bhadrāsana*. A long *saṅghāṭi* as in fig. 1. Right hand *abhaya*, left *varada*, and palm marks in both as in pl. XXX, 80. *Ūrṇā* mark is as in pl. XXX, 12. Facial expression happy, face being round and nose acquiline. Hair in eight rows of conventionalised curls and surmounted by flame-like *uṣṇīṣa*. Image comparable with Gupta type.

\* No. 5. (pl. XXVI, no. 51). Height with pedestal 27.2 cm.; without pedestal 23.5 cm. Velippalayam, Nāgapattiṇam in 1926.—Standing on a circular *padmāsana*, the lower rim of which has the following Tamil inscription (see no. 51 of pl. XXVI):—

உமையர் திருவாலியாழ்வார் நாயகர்.

Umaiyaṛ Tiruvāliyāḷvār Nāyakaṛ

“The Nāyakaṛ (i.e., Lord Buddha) of (i.e., set up or donated by) Umaiyaṛ, a devotee hailing from Tiruvāli” . Tiruvāli also called Tiruvāli-Tirunagari is the name of a village near Shiyali in the Tanjore district where the Śaiva Saint Sambandar and the Vaiṣṇava Āḷvār Tirumaṅgai met.<sup>2</sup> A long *saṅghāṭi* as in fig. 1. Right hand *abhaya*, left *varada* and both with the following palm mark—pl. XXIX, 7. Nose acquiline. *Ūrṇā* mark is as in pl. XXX, 17 clearly suggestive of the curl. Ear lobes are elongated but the holes are not present. Lower lip drawn in and upper lip heavily emphasised. Hair on head in nine rows of stud-like curls (meant to be curls), surmounted by the usual flame-like *uṣṇīṣa*.

<sup>1</sup> Cf. Coomaraswamy, *H.I.I.A.*, fig. 160.

<sup>2</sup> ஆழ்வார் = ஐஜன பௌத்த பெரியோர்.

<sup>3</sup> According to the *Divyasūricarita* and Vaiṣṇava literature and tradition, Tirumaṅgai Āḷvār of the 8th century A.D. is said to have robbed one of the Buddhist *vihāras* of Nāgapattiṇam of a golden image of the Buddha and to have utilized the gold for constructing the *prākāra* walls of the Vaiṣṇava shrine of Ranganātha at Srirangam.

Comparable with Gupta type as fig. 4. The palaeography of the inscription will point to the image dating from the 13th and 14th centuries A.D.

\* No. 6. (pl. XXVI, no. 47). Height with pedestal 16.5 cm. ; without pedestal 14 cm. Velippalayam, Nāgapattinam, 1926.—Standing on a circular *padmāsana*, the lower rim of which bears an inscription in Tamil characters (no. 47 of pl. XXVI).

தாரயர் மடமுடையான் tārayar maḍ-amuḍayān “The Lord (Buddha) of the *maṭha* of the Tārayar (i.e., *Theriyas* or *Sthaviras* or the (Elders) ”

It is not clear if this inscription refers to the image itself in which case it would serve as its label meaning the “ Lord ” i.e., Buddha, of, i.e., worshipped in, the *maṭha* or monastery of the Theras, the Elders. Or the “ Lord of the *maṭha* ” may merely mean the head of the *maṭha* of the Theras, any spiritual head or guide. The Buddha was more probably meant (cf. inscription 43). The formation of the letters suggests a late date for the image as almost all have assumed their modern forms which according to Burnell occurred about 1500 A.D. and being a votive offering, there could hardly be any difference in time between the making of the image and the engraving of the inscription. It is interesting to note that as late as the 16th century A.D. there was in existence at Nāgapattinam or in its vicinity, (more probably at Nāgapattinam itself as the image was found there) a *maṭha* of the Theras (*Sthaviras*), the Elders and that the Theravāda was in existence in and around Nāgapattinam.

A long *saṅghāṭi* as in fig. 1. Right hand *abhaya*, left *varada* and both with the following palm mark (pl. XXIX, 7). Nose aquiline and slightly inclined to the left. Ear lobes are elongated but the holes are not bored. *Ūrṇā* mark is as follows (pl. XXX, 22). Hair on the head is in ten rows of studs (intended for curls) and is surmounted by the usual flame-like *uṣṇīṣa*. The arms are slightly longer than they ought to be and the image itself is slightly inclined to the left.

No. 7. Height with pedestal 10.5 cm. ; without pedestal 6.3 cm. Velippalayam, Nāgapattinam, 1926.—Standing on a circular *padmāsana* attached to a square *bhadrāsana*, the latter provided with two spikes for holding the *prabhā* (now missing). The design of a wheel, *dharmacakra*, is engraved on the upper rim of the *bhadrāsana* behind. The Buddha's robe here consists of the *tri-cīvāra*, an under-garment, a long robe covering the former and arranged *yajñopavīta*-like on the chest so as to reveal the right arm, shoulder, and the right side of the chest including the nipple, and an upper garment with forded border thrown over the left shoulder, a little part of it hanging in front and the rest hanging behind. The right hand *abhaya* with the following palm mark (pl. XXIX, 10); left *varada* but with finger slightly bent in as in holding. *Ūrṇā* mark, though present, is not clear. Ear lobes are

elongated but not bored. Hair in four rows of conventionalised curls surmounted by the *uṣṇīṣa* in the shape of a bunch intended to resemble the flame of fire. Face is so smoothened due to weathering that it is difficult to determine its type.

\* No. 8. (pl. XXVII no. 77). Height with pedestal 47·5 cm.; without pedestal 35·5 cm. Found in Nanayakkara Street, Nāgapattinam in 1934.—Standing on a circular *padmāsana* attached to a rectangular *bhadrāsana*, the latter bearing on its upper rim a Tamil inscription of the 13th and 14th centuries A.D. (no. 77 of pl. XXVII) reading as follows :—

—(சு) நாயகர்.

—(tu) Nāyakar = “The Nāyakar (i.e., Lord Buddha) of —”

The image shows heavy encrustation that has eaten into the metal in many places. The earlier part of the inscription is similarly eaten away. A long *saṅghāṭi* as in fig. 1. Right hand *abhaya*, left *varada*, both with the following palm mark pl. XXIX, 30 which is clear in the left but weathered in the right owing to heavy encrustation. The face has suffered terribly owing to encrustation. Ear lobes are elongated and the holes bored. *Ūrṇā* mark has also suffered owing to encrustation. Hair arranged in eight rows of studs meant to be curls and surmounted by the *uṣṇīṣa* in seven flames.

\* No. 9. (pl. XXVI. no. 52). Height with pedestal 17·3 cm.; without pedestal 15 cm.—A treasure trove find purchase from Imperial funds as from Nāgapattinam, and deposited in the Museum as on loan from the Archaeological Survey of India in 1910. That they were obviously from Nāgapattinam is proven by their inscriptions and stylistic similarity with the Velippalayam and Nanayakkara Street finds.

Standing on a circular *padmāsana* bearing on its lower rim the following Tamil inscription in characters of the 13th and 14th centuries A.D. (no. 52 of pl. XXVI) :—

நெநாம்பிள்ளை நாயகர்.

Nompillai Nāyakar

“The Nāyakar (the Lord Buddha) of Nompillai (Nampillai)”

The image was donated by one Nampillai. The image is of crude finish. Long *saṅghāṭi*, right hand *abhaya*, left hand *varada* with the following palm mark (pl. XXIX, 4). *Ūrṇā* mark as follows (pl. XXX, 2). Ear lobes though elongated are not bored. Hair in eight rows of studs surmounted by a flame-like *uṣṇīṣa*.

No. 10. Height with pedestal 17·3 cm.; without pedestal 14·5 cm.—Deposited in 1910 as on loan in the Museum by the Archaeological Survey of India as probably from Nāgapattinam.

Standing on a circular *padmāsana*. Right hand *abhaya*; left *varada*; both with the mark of a dot within four segments in the palm. Owing to heavy encrustation the features could not be made out. A dot on the forehead indicates the *ūrṇā*. Hair in many rows of studs surmounted by *uṣṇīṣā* looking like a lotus but meant to be the flame. Ear lobes elongated but not bored.

No. 11. Height with pedestal 19·5 cm. ; without pedestal 16·5 cm.—Received on loan from the Archaeological Survey of India in 1910 as probably from Nāgapattṇam.<sup>1</sup>

Standing on a circular *padmāsana*. A long *saṅghāṭi* as in fig. 1. Right hand *abhaya*, left *varada*, both with the following palm mark (pl. XXIX, 57). Ear lobes elongated but not bored. Nose is aquiline and is inclined to the left. *Ūrṇā* mark is as follows (pl. XXX, 16). Hair in ten rows of studs surmounted by flame-like *uṣṇīṣa*.

Being of crude work it is difficult to determine the type under which this image can be brought.

\* No. 12. (pl. XIX, fig. 1). Height with pedestal 105·5 cm. ; without pedestal 67 cm.—Found in Tanjore city where it was reported as in worship and removed to the Madras Museum.

Standing on a circular *padmāsana* placed on a rectangular *bhadrāsana*, the latter supporting an elaborate *prabhā* for the figure. The *prabhā* consists of two shaft plates supporting a *makara-torana*-arch surmounted by a *Kīrtimukha* or *vāli*'s head. Right hand of the Buddha *abhaya*, left *varada* both with the following palm mark (pl. XXX, 82). The Buddha's garb consists of a long robe with folded edges wrapped over the body like the Roman *toga* leaving the right chest and arm bare and covering an under garment. Ear lobes are elongated and bored. The face is oval, nose being aquiline and pointed; *ūrṇā* mark is as follows (pl. XXX, 31). Hair on head is arranged into six rows of conventionalised curls, each curl giving the impression of rather an ornament than of a curl. A high *uṣṇīṣā* shaped like fire in five flames shoots up on the crown of the head suggesting in no ambiguous manner the triumph of divine or spiritual knowledge. The image exhibits a tendency towards musculature, the figure being realistic. In spite of careful moulding the face lacks expression.

Everything about this image is so heavily conventionalised, the *uṣṇīṣā*, the *ūrṇā* the curl, the robe and the *prabhā*, that it must be presumed to be later than the latest image of the Nāgapattṇam finds, i.e., late 16th century A.D.

No. 13. Height with pedestal 39·5 cm. ; without pedestal 27·5 cm. *Velippalayam*, Nāgapattṇam in 1926.—Standing on a circular *padmāsana* attached to a rectangular *bhadrāsana*, the latter provided with two holes and corresponding rings on its inner side to hold the shaft spikes of a *prabhā* (missing). Robe as in fig. 12 revealing the right chest and arm. Right hand *abhaya* with the following palm mark (pl. XXIX, 9) ; left *kaṭaka* or in position to hold something (perhaps fresh flower to be inserted every day during worship) with palm mark, though not clear, probably similar to that on the right hand. Ear lobes as in fig. 12. Face oval, expressionless and with a long, pointed, aquiline nose. *Ūrṇā* mark

<sup>1</sup> That this and four other images of the Buddha were from Nāgapattṇam but confused with other treasure troves in Archaeological Survey earlier than 1910 was a piece of helpful information furnished by Sri P. V. Jagadisa Iyer, formerly of Archaeological Survey of India, Southern Circle.

is as follows (pl. XXX, 27). Hair in four rows of curls surmounted by a fan-like *uṣṇīṣā* meant to resemble flame of fire.

Type similar to that found in the stone Buddhas of Kāñcīpuram (*Ind. Ant.* vol. XLV).

No. 14. Height with pedestal 26.5 cm.; without pedestal 19.5 cm. Velippalayam, 1926.—Standing. Similar to fig. 13. Hands with the following palm mark (pl. XXIX, 9.). Ear lobes, though elongated, not bored, *Ūrṇā* mark is as follows (pl. XXX, 26). Hair in eight rows of studs standing for curls and surmounted by a fan-like *uṣṇīṣa*. Type similar to fig. 13.

No. 15. Height 24.3 cm. Velippalayam, in 1926.—Standing on a circular base. In description and type similar to fig. 13. Hands with the following palm mark. (pl. XXIX, 4). *Ūrṇā* mark is as follows (pl. XXX, 17). Hair in five rows of real curls surmounted by a flame-like, small *uṣṇīṣa*.

No. 16. Height with pedestal 26.7 cm.; without pedestal 23 cm. Velippalayam, 1926.—Standing on a circular *padmāsana*. In description and type similar to fig. 13. Right hand *abhaya* with the following palm mark (pl. XXIX, 31); left *kaṭaka*; with this *ūrṇā* mark (pl. XXX, 22). Hair in eight rows of stud-like curls surmounted by flame-like *uṣṇīṣa*.

No. 17. Height with pedestal 10 cm.; without pedestal 6 c.m. Velippalayam, 1926.—Standing on a circular *padmāsana* attached to a square *bhadrāsana*. The image is of uncouth finish, the face elongated. Right hand *abhaya* with the following palm mark (pl. XXIX, 3); left *kaṭaka* but palm mark indistinct. Robe as in fig. 13. Ear lobes not bored. *Ūrṇā* not clear. Hair in five rows of studs surmounted by the *uṣṇīṣa* looking like a lotus-bud but meant to resemble flame of fire. Type indistinguishable.

\* No. 18. (pl. IV, no. 4). Height with pedestal 15.5 cm.; without pedestal 10 cm. Velippalayam, 1926.—Standing on a small circular *padmāsana* attached to a square *bhadrāsana*, the latter bearing in front the figure of Avalokiteśvara and behind an inscription in Tamil of the 12th century A.D. Avalokiteśvara is seated in the *lalita* pose, with right hand indicating *abhaya*, left holding the blue lotus and with ornaments such as *kirīṭamakuṭa* for the head, *makara-kunḍalas* for the ears, necklace, waist girdle and with *yaḡṇopavīta*. The inscription which is behind on the top-most rim of the square *padmāsana* reads as follows (see pl. XXVI, no. 43):—

ஆத்தூர் சாரிபுத்திர நாயகர்

ĀTTŪR ŚĀRIPUTTIRA NĀYAKAR.

“The Nāyakar (Lord) of Śāriputtira of Āttur.”

The Lord or God, i.e., the image, was a gift of Śāriputtira of Āttūr.

The inscription is interesting as it shows that the donor was named after Śāriputra, the youngest and cleverest of the Buddha's disciples, who discomfited Kuṇḍalakeśi and of whom little is known beyond the fact that a *stūpa* at Sāñchī was erected over a relic attributed to

him. The purport of the inscription is that the image is a votive offering made of the Nāyakar (Buddha) by Śāriputra<sup>1</sup>, a native of Āttūr, the location of which is not known. The formation of the letters resembles that found in inscriptions of the later Coḷas such as Kulottuṅga I, Vikrama Coḷa, Kulottuṅga II and so on, particularly the letters *ā*, *śa*, *ra* and *ka*. For this reason the image may be assigned to the 12th century A.D.

The Buddha has the usual robe with folded edges leaving the right chest and arm bare. The right hand is broken but it is possible to infer that it indicated the *abhaya*; left hand is in *kaṭaka* with a dot within four segments as its palm mark (pl. XXIX, 3). *Ūṛṇā* mark is pl. XXX, 9. The nose is aquiline and big, the chin drawn in, while the ear lobes, though elongated, are not bored. Hair is arranged in seven rows of studs surmounted by the *uṣṇīṣa*, which though looking like a trident is meant for the flame. A belt is worked on the robe in the waist portion which reveals foliage design.

Type similar to fig. 13.

\* No. 19. (pl. V. fig. 2). Height with pedestal 73·5 cm.; without pedestal 58·5 cm. Nanayak-kara Street, Nāgapaṭṭiṇam, 1934.—Standing on a circular *padmāsana*, which is a real lotus in blossom, attached to a square *bhadrāsana* which is meant to be a *śiṃhāsana* in as much as lions are carved in a sunk band of each side of the *bhadrāsana*. Besides, the *bhadrāsana* has four rings on each of its two sides which are intended to secure the image to a base while it is being carried in temple procession. It will thus be clear that this image was one of the *utsava-vigrahas* employed by the Buddhists at Nāgapaṭṭiṇam for carrying in procession when Buddhism was popular or current at Nāgapaṭṭiṇam. Hence its huge size.

The usual long robe with folded edges and covering an under-garment is thrown over the body exposing the right chest and arm. Right hand *abhaya*, left *kaṭaka* and both without palm marks. The face reminds one of Amarāvati, Goli and Nāgārjunakoṇḍa faces of the Buddha. The nose and the lips are done to perfection, even the nostrils in the former finding a place. No *ūṛṇā* mark is shown. Hair is in seven rows of conventionalised curls, surmounted by the *uṣṇīṣa* in five flames. The ear lobes are realistic, though bored. The feet, hands, their fingers, the nose, chin, in fact everything in this image have been done so very well to perfection that the general impression that one gets on seeing the image is that it is realistic. The absence of the palm marks and the *ūṛṇā* mark will also speak for a relative antiquity of the image as compared with the later conventionalised images. The image is so different from any Northern type that it can be termed as indigenous (see above p. 32), while in point of dating it may be ranked with the best specimens of Early Coḷa Art (10th century A.D.).

<sup>1</sup> According to *Gandha Vamśa* and *Sāsana Vamśa*, there was a Śāriputtira at Bodhimāṅgai in Coḷa country who was the author of the *Pātāvātāra* in Pāli. The *Periāpurāṇam* adds that he was a contemporary of Sambandar, who vanquished him in a religious controversy. We saw that Sambandar and Tirumaṅgai were contemporaries.



\* No. 20. (pl. V, 3). Height with pedestal 23·8 cm. ; without pedestal 18 cm. Nāṇayakkāra Street, Nāgapattinam, 1934.—Standing on a circular *padmāsana* attached to a square *bhadrāsana* having two rings for each side to hold the nails of a *prabhā* (missing). The *bhadrāsana* bears in front an inscription in Tamil characters of the 12th and 13th centuries A.D. which unfortunately is defaced for the most part (pl. XXVII, no. 78). What remains reads as follows :—

கா ஸ்ர....ா  
 Kā śr....ā  
 த்து வி....து  
 ttu vi....tu  
 ன ண....ய ன  
 na ṇ....ya na  
 பெர த்த...நா ய கர்  
 Po tta..Nā ya kar

It is impossible to attempt any translation of this fragmentary inscription. “Potta” is “Buddha” with which obviously the donor’s name commenced and Nāyakar is the Lord, i.e., the image of the Buddha, the object of the offering. The only clue that one can have from the inscription is that since the letter “ka” retains its archaic form as also the mark for long ā we can say that the image cannot date later than 1350 A.D.

A long robe with folded edges exposing the right chest and arm. Right hand *abhaya* with the following palm mark (pl. XXIX, 4), left *kaṭaka* with the following palm mark (pl. XXIX, 4). *Ūrṇā* mark is (pl. XXX, 22). Nose is long and aquiline. Ear lobes are elongated and bored. Hair is in seven rows of studs surmounted by flame-like *uṣṇīṣa*. Type indigenous.

\* No 21. (pl. V, 4). Height with pedestal 20·2 cm. ; without pedestal 16·7 cm. Nāṇayakkāra Street, Nāgapattinam, 1934.—Standing on a circular *padmāsana* (a real *padma*). Type and dates same as fig. 20. Right hand *abhaya* ; left *kaṭaka*, both with the following palm mark (pl. XXIX, 46). *Ūrṇā* mark is (pl. XXX, 27). Right ear broken and both the ear lobes elongated and bored. Hair in ten rows of studs surmounted by the usual flame-like *uṣṇīṣa*.

No. 22. Height with pedestal 20·8 cm ; without pedestal 17·7 cm. Deposited in Madras Museum on loan by the Archaeological Survey in 1910 as probably from Nāgapattinam<sup>1</sup>.—Standing on a circular *padmāsana* having an inscription on its inside (see pl. XXVI, 53) reading as :—

அ ரை ச ர்

A rai śa r

“King or The Lord.”

It is likely that the inscription refers to the Buddha as *Araiśar*, the Lord. *Araiśar* = அரை யன், அரரசர். The archaic forms of *a*, *rai*, *śa* and *r* may place the image in the 12th century A.D.

<sup>1</sup> See above p. 37, f.n. 1.

Long robe as in fig. 20. Right hand *abhaya*, left *kaṭaka*, both with the following palm mark (pl. XXIX, 54). Head out of proportion with the body, being slightly larger. *Ūrṇā* mark is (pl. XXX, A). Ear lobes not very long as usual, and bored. Hair in eleven rows of studs surmounted by the usual *uṣṇīṣa* looking like a lotus-bud but meant to resemble flame of fire.

\* No. 23. (pl. II, 3). Height with pedestal 21.5 cm.; without pedestal 15.5 cm. Velippalayam, Nāgapattinam, 1926.—Standing on a circular *padmāsana* attached to a square *bhadrāsana*, the latter provided with four rings, two for each side to hold a *prabhā* (missing). Robe as in fig. 20. Curiously enough right hand *varada*, left *abhaya*, both with the following palm mark (pl. XXIX, 17). Face broad with an expression of seriousness. Ear lobes long but not bored. Hair on head in four rows of curls surmounted by the *uṣṇīṣa* looking like a peacock's feather but meant for the flame of fire. *Ūrṇā* mark, though present is not clear.

Type does not compare with any known one; hence another indigenous type. A rare specimen in as much as the position of the *abhaya* and the *varada mudrās* is reversed which is unusual.

\* No. 24. (pl. V. no. 1). Height with pedestal 89 cm.; without pedestal 80 cm. Nanayakkara Street, Nāgapattinam, in 1934.—Standing on a circular *padmāsana* (a real *padma*). Type similar to Amarāvati, Goli and Sārnāth Buddhas. Long robe thrown over the body leaving the right chest and arm bare. Right hand *abhaya*; left raised up in an attempt to hold the robe and both without any palm mark. The fingers are delicate and slender (*jālāṅguli*) suggesting smoothness at once gentle and soothing. Face oval with nose, lips, chin, eyes, forehead and ears strictly proportionate. Ear lobes slightly elongated more to indicate the convention than to subscribe to it and holes not bored. Forehead clean without any *ūrṇā* mark as is the case with earlier images. Hair in six rows of curls surmounted by a small flame-like *uṣṇīṣa* whose tiny appearance on the head is more to indicate the idea of gnosis (*jñāna*) than the idea that the image was influenced by the convention.

The *padmāsana* has four holes intended to secure the image to a basic stand while the image is carried in procession. The huge size of the image and the holes suggest that the image was one that was used as an *utsava-vigraha* by the Buddhists at Nāgapattinam.

May be taken as the earliest, probably 10th century A.D. in point of time.

#### Buddha seated.

\* No. 25. (pl. III, no. 1; pl. XXVI, no. 42). Height with pedestal 16.5 cm.; without pedestal 13.5 cm. Velippalayam, 1926.—Seated crosslegged on a triangular *padmāsana*, which bears on its lower rim, behind, an inscription in Tamil of the 13th and 14th centuries A.D. reading as follows:—

நத்தன் கூடியவந்தான் நாயகர்  
Nattan kūdiyavantāl Nāyakar.

“The Nāyakar (Lord Buddha) whose omnipotent feet were easy of access to even the illiterate, i.e., outlandish peasantry.” Lord Buddha’s *saṃlabhya* and the fitness of even *pāmaras* to his grace (*karuṇā*) receive adequate emphasis in this dedication.

Long robe with folded edges leaving the right chest and arm bare. Right hand in *bhūmisparśa-mudrā*; left in *dhyaṇa* placed on the lap with the palm upturned and showing the following palm mark (pl. XXIX, 63). Nose pointed and elongated. Ear lobes slightly elongated and bored. *Ūrṇā* mark is as follows (pl. XXX, 9). Hair in eight rows of studs surmounted by flame-like *uṣṇīṣa*.

Comparable with Nālandā Buddhas.

No. 26. Height with pedestal 16·5 cm.; without pedestal 12·5 cm. Velippalayam, 1926.—Seated. Description similar to fig. 25. Left hand which is upturned has the following palm mark (pl. XXIX, 30). *Ūrṇā* mark is as follows (pl. XXX, 10). Ear lobes elongated and bored. Face reminds one of Gupta type of workmanship. Hair in ten rows of studs surmounted by flame-like *uṣṇīṣa*.

Type akin to Gupta.<sup>1</sup>

\* No. 27. (pl. III, no. 2). Height with pedestal 20·7 cm.; without pedestal 15·7 cm. Velippalayam, 1926.—Seated on a triangular *padmāsana*. Right hand *bhūmi-sparśa*, left *dhyaṇa* with the following palm mark (pl. XXIX, 19). The soles of the feet bear the following marks (pl. XXIX, 19). Ear lobes elongated and holes bored. *Ūrṇā* mark is (pl. XXX, 16). Face slightly bent down with the chin drawn in slightly as in the case of bronzes from Pagan.<sup>2</sup> Hair arranged wig-like<sup>3</sup> in 12 rows of studs surmounted by an *uṣṇīṣa* looking more like a lotus-bud than like a flame.

Type akin to Burman.

\* No. 28. (pl. II, no. 2, XXVI, no. 43). Height with pedestal 20 cm.; without pedestal 11 cm. Velippalayam, Nāgapattinam in 1926.—Seated on a high triangular *padmāsana* attached to a rectangular *bhadrāsana*, the latter having two holes one on either side and two corresponding rings on its inside for holding the shafts of a *prabhā* (missing). There is an inscription in Tamil characters of about the 15th century A.D. on the top rim of the *bhadrāsana* behind (see pl. XXVI, no. 43) reading as

உடையார்

Uḍaiyār

“The Lord.”

Here the term Uḍaiyār refers to the Buddha himself in which case it may be taken to be the label of the image.

<sup>1</sup> Coomaraswamy, Hist. Ind. Indonesian Art, fig. 160.

<sup>2</sup> See Jour. Indian Society of Oriental Art, Vol. II, no. 1, pls. XIII and XIV.

<sup>3</sup> Jour. Indian Society of Oriental Art, Vol. II, pl. XIV, no. 2.

The image is of smooth work. Description similar to that of fig. 25. Left hand which is in *dhyāna* has the following palm mark (pl. XXIX, 30). The edge of the robe has the fold in front but is indicated by a zigzag line behind. Face round, with ear lobes slightly elongated and bored. *Ūrṇā* mark is (pl. XXX, 19) just an embossed dot. Hair in 10 rows of studs surmounted by a tiny flame-like *uṣṇīṣa* showing in front a ruby-inset.

Type comparable with the Buddhas in the niches of Borobudur.<sup>1</sup>

No. 29. Height with pedestal 16·5 cm.; without pedestal 10·3 cm. Velippalayam, Nāgapattinam, 1926.—Seated on a triangular *padmāsana* attached to a rectangular *padmāsana*. Description and type similar to fig. 25. Left hand which is in *dhyāna* has the following mark (pl. XXIX, 53). *Ūrṇā* mark is as follows (pl. XXX, 4).

Face is not clear owing to encrustation. Ear lobes elongated but not bored. Hair is in 12 rows of studs surmounted by flame-like *uṣṇīṣa*.

No. 30. Height with pedestal 10·5 cm.; without pedestal 8 cm. Velippalayam, 1926.—Seated on a triangular *padmāsana*. Damaged owing to encrustation and features not clear consequently. The image bears traces of gold overlay. Right hand holds a ball-like substance or a fruit; left is in *dhyāna* pose. Other details that can be made out are the *uṣṇīṣa*, hair in several studs and the robe with fold.

\* No. 31. (pl. XXVI, 45). Height with pedestal 14·7 cm.; without pedestal 11·5 cm. Velippalayam, Nāgapattinam, 1926.—Seated on a triangular *padmāsana* bearing the following Tamil inscription on its lower rim behind (see pl. XXVI, no. 45):—

எழுதும் நம்பிள்ளை தேவர்

Eludum Nāmpillai Devar.

“The Devar (i.e., God) set up by or donated or dedicated by the writer (accountant or clerk), Nāmpillai.”

The donor's profession is indicated in this inscription as that of a writer. By *Devar* is meant the Great Śramaṇa, Lord Buddha himself.

The figure is seated crosslegged with hands in the *dhyāna-mudrā*, i.e., a pose in which both hands rest, palms upward on the lap. The right palm which is placed over the left has the following palm mark (pl. XXIX, 18). Long robe with folded edge leaving the right chest and arm bare. Ear lobes, though elongated not bored. Nose pointed and long. *Ūrṇā* mark is as follows (pl. XXX, 10). Hair in eleven rows of studs surmounted by the usual flame-like *uṣṇīṣa*.

Type South Indian, comparable with Late Coḷa bronzes.

No. 32. Height with pedestal 15 cm.; without pedestal 12·3 cm. Velippalayam, Nāgapattinam, 1926.—Seated on a triangular *padmāsana* having a hole behind and a corresponding ring on its inside to hold the shaft of a parasol (missing). Hands in *dhyāna-mudrā*, the right

<sup>1</sup> Karl With, Java.

one showing the following palm mark (pl. XXIX, 32). Robe as in fig. 31. Face round and with an expression of serenity. *Ūṛṇā* mark is just a dot looking like a *tilaka*. Ear lobes slightly elongated but not bored. Hair in eight rows of studs surmounted by the usual *uṣṇīṣa* resembling a lotus bud but meant to be flame of fire.

Type similar to Borobudur Buddhas in the niches.<sup>1</sup>

No. 33. Height 10 cm. Velippalayam, Nāgapattinam, 1926.—The *āsana* on which the image was seated is broken and missing. Hands in *dhyaṇa-mudrā* with palm mark indistinct. Bears traces of gold gilt. Robe as in fig. 31. Ear lobes elongated but not bored. Hair in rows (number not apparent) of studs surmounted by a huge and flattened *uṣṇīṣa* looking more like a trident than flame of fire.

Type compares with that of stone Buddhas found in Kāñcīpuram.<sup>2</sup>

\* No. 34. (pl. XXVI, 48). Height with pedestal 13 cm.; without pedestal 5.5 cm. Velippalayam, Nāgapattinam, 1926.—On a circular *padmāsana* attached to a square *bhadrāsana*, the latter bearing on its upper rim behind the following inscription (pl. XXVI, no. 48) :—

பிர நாமவார நாயகர்

Pi ra nā ḷ vā r Nā ya ka r.

“The Nāyakar (Lord Buddha) put up by Piranālvār.”

The donor is a devotee (*ālvār*) by name *Pirān*. Piran may be *Pirān*. Here *Piran* or *Pirān* is used in the theological sense, when it is applied by different votaries to their respective gods or objects of worship.

The formation of the letters *ḷ* and *ka* warrant the image being assigned to the first half of the 14th century A.D.

Robe as in fig. 31. Hands in *dhyaṇa* but palm mark indistinct. Nose long and pointed. Ear lobes elongated but not bored. Hair in seven rows of studs surmounted by *uṣṇīṣa* resembling a lotus bud but meant for flame.

Type indigenous, South Indian (Early Vijayanagara).

\* No. 35. (pl. XXVI, 44). Height with pedestal 15 cm.; without pedestal 8.5 cm. Velippalayam, Nāgapattinam, 1926.—On a triangular *padmāsana* mounted on a high rectangular *bhadrāsana* which bears on its upper rim behind a Tamil inscription (pl. XXVI, no. 44) reading as :

ஸ்வஸ்தி ஸ்ரீ நித்தனமதி நாயகர்

Svasti śrī || Nittanamati Nāyakar.

“Hail prosperity! The Nāyakar (i.e., Lord Buddha) who was Nittanamati.” The word Nittanamati is evidently not to be taken here as a proper name. It may mean “one who had set his mind on poverty (wealthlessness).” The words *nittana* and *mati* remind us

<sup>1</sup> Karl With, Java.

<sup>2</sup> Ind. Ant., Vol. XLIV, pp. 127-29.

of their Sanskrit counterparts *nirdhana* and *mati*. And the Buddha was certainly a *Nirdhanamati* having renounced the world. The archaic form of the letters *ka* and *sti* warrant the attribution to this image of a date a little earlier than 1500 A.D.

Robe as in fig. 31. Hands in *dhyāna* with the following palm mark (pl. XXIX, 2). Nose very long and pointed. Ear lobes slightly elongated but not bored. *Ūrṇā* mark is as (pl. XXX, 12) and is thrown more to the left of the forehead. Hair in nine rows of studs surmounted by *uṣṇīṣa* looking like a bunch but meant to resemble flame of fire.

Type indigenous (Vijayanagara, 15th century A.D.).

\* No. 36. (pl. XXVI, no. 46). Height with pedestal 19.3 cm.; without pedestal 10 cm. Velippalayam, Nāgapattinam, 1926.—On a triangular *padmāsana* mounted on a rectangular *bhadrāsana* which bears on its upper rim, behind, a Tamil inscription (pl. XXVI, no. 46) reading as :

புத்துடையான் பெருமாள் நாயகர்  
Puttuḍaiyān Perumāḷ Nāyakar.

“The Nāyakar (i.e., Lord), the great God, the Enlightened (Buddha).”

The record refers to the Enlightened Buddha, who is the Lord (Nāyaka) and the Great God (Perumāḷ). As almost all the letters here have assumed their modern forms except *ka* and *ru* this image may be assigned to the 15th century A.D.

Robe as in fig. 31. Hands in *dhyāna*, the right palm which is uppermost showing the following palm mark (pl. XXX, 72). Ear lobes broken. Nose flat though long. *Ūrṇā* mark is thus (pl. XXX, 14). Hair in ten rows of studs surmounted by the flame-like *uṣṇīṣa*. Type similar to that of the Kāñcīpuram stone Buddhas figured by Gopinatha Rao.<sup>1</sup>

\* No. 37 (pl. I). Height with pedestal and *prabhā* 73 cm.; without pedestal 29.8 cm. From Nanayakkara Street, Nāgapattinam, 1934.—Hands in *dhyāna*, the right palm which is uppermost bearing the following mark (pl. XXIX, 2). Seated on an elegant triangular *padmāsana* mounted on a rectangular *bhadrāsana*, the latter provided with holes, one at either end, and corresponding rings on its inside to hold the shaft spikes of a *prabhā*. The *prabhā* is in three parts, a lower part, a middle one and an upper one. The lower part which is designed as the background of a *śimhāsana* is a broad and curvilinear plate with foliage designs at the ends flanked by rearing *Śārdūlas* or *Yālis* (Dravidian) and with a horizontal projection in the centre intended to serve as a cushion for the body of the Buddha to lean against. There are foliage designs present on the cushion and also one at either end. The middle part is a circular aureole (*bhāmaṇḍala*) which was secured to the lower one by means of an iron shaft (now rusty and broken) fixed to its back and going into two sockets present in the lower one. The aureole goes behind the Buddha's head and bears a circular course of 35 flames over a similar course or band of foliage. The shaft that supported the aureole also supported the third

and upper part which is now loose owing to the shaft having rusted away. The third part is a purely decorative plate, circular for the most part but tapering at the top. It consists of three creeper courses in the midst of heavy foliage and flowers such as lotuses, lilies, etc. At its bottom a spread umbrella is attached, which goes right over the head of the Buddha. Robe of the Buddha as in fig. 31 but the folded edge is so wide both in front and back that there is clearly the suggestion that the latter is a different cloth corresponding to the *uttarīya*.<sup>1</sup> *Ūrṇā* mark is pl. XXX, 10. Ear lobes are bored and are proportionate to the face. Nose pleasant with nostrils also indicated and lips quite real. Hair in seven rows of curls surmounted by flame-like *uṣṇīṣa*. The anatomy of the whole figure is smooth suggestive of flesh, hands, legs, nose and fingers being done to perfection.

Type South Indian, comparable with Late Coḷa bronzes. Similar to Buddha no. 19.

To the lower part of the *prabhā* are attached the figures of Nāgarājas, one at either end. They stand on either side of the Buddha and function as the *caurī*-bearers of the Buddha holding a fly-whisk in the hand that is farther away from the Buddha and holding the hand that is nearer the Buddha in what is called the *vismaya-hasta* or pose of praise or wonder. Evidently they are recounting the praises of the Buddha with feelings of wonder and devotion. Five serpent hoods placed over their heads indicate their Nāga-nature while their personal attire and ornaments such as *karanda-makuta* on head, *patra-kundalas* in the ears, necklaces, waist-girdle, wristlets, armlets, rings and belt and drawers and three stranded *yajñopavīta* indicate their regal if not their divine status. Their symmetrical poise by the side of the erect Buddha, with their bodies inclined towards and their legs away from the Buddha, their anatomical features, and the absence of any marks on their foreheads and palms all resemble so closely features present in some of the Āndhra sculptures of the Buddha such as those from Amarāvati, Goli, and Nāgārjunakoṇḍa that one cannot resist concluding that the Nāgarājas in this were perhaps influenced by the Āndhra ones.<sup>2</sup> The Buddha's life is so full of associations with the denizens of the Nāga world that the early Buddhist sculptors derived from the Nāgas a convenient decorative *motif* with which they decorated their sculptures especially when they portrayed scenes from the Buddha's life or from his past births called the *Jātakas*. The resemblance of these Nāgarajas with the Āndhra ones coupled with the determination of the Buddha type as indigenous go to prove that the whole composition is typically South Indian (Late Coḷa).

\* No. 38. (pl. XIX, fig. 3). Height 7.7 cm. Deposited on loan by the Archaeological Survey of India in 1910 as probably from Nāgapattiṇam. (See above, p. 37).—Hands in *dhyāna* pose without any palm mark. Usual robe leaving the right chest and arm bare.

<sup>1</sup> One of the priests from the Mahabodhi Society that visited the Madras Museum on the 6th November 1935 and saw the image is positive that it is so.

<sup>2</sup> A Nāgaraja is similarly represented in a Nāgārjunakoṇḍa sculpture which the writer has published in "Nāgārjunakoṇḍa, 1938" (Memoir 71, Arch. Survey of India), pl. VIII, A.

Ear lobes atrophied and not bored. *Ūṛṇā* mark not present. Hair in five rows of stud-like curls with cranial protuberance (*uṣṇīṣa*) as found in earlier representations of the Buddha at Buddhapād (6th century A.D.), Anurādhāpura (3–4th century A.D.) and Sārnāth (6th century A.D.). Ankles, feet including the soles and hands, are so true to life that they remind us of the earlier Sārnāth and Āndhra types. The image may be considered to be one of the earliest in our collection, perhaps dating from the 6th century A.D. The absence of both palm mark and *ūṛṇā*, the thick lining of the robe as in the cases of Buddhapād and Anurādhāpura Buddhas, the absence of holes in the ears, the *uṣṇīṣa* which had not assumed its later flame shape but resembled closely the Sārnāth and Gupta representations are some of the points that may speak for an earlier date for this image. Its archaic form will place it as one of the earliest in the Madras Museum collection. Additional weight is added to its early dating by Tirumaṅgai Ālvār's raid on the Buddhist *vihāra* at Nāgapattinam in early 8th century A.D. when it was full of images of the Buddha, including gold ones.

#### DHYĀNI BUDDHAS.

Though at first sight the following seated forms of the Buddha may appear to be like those as described above, for which reason they may also be called Buddhas, on closer examination they appear to be Dhyāni Buddhas whose association with the Bodhisattvas determine the identification of the latter. There are three tiny images each with a hole on the pedestal in front and a corresponding hole behind. These holes are meant to secure them to the tops of bigger images of the Bodhisattvas.

\* No. 39. (pl. XII, fig. 5). Height 5.8 cm. Nanayakkara Street, Nāgapattinam, 1934.—Hands in *dhyāna* with the following palm mark on the uppermost (pl. XXIX, 4). Robe as in fig. 31 but with edges marked in double lines. Seated on an oval *padmāsana* against a background formed by the back plate of a *śimhāsana*. An aureole with arched border and the *Bodhi*-tree, the leaves of which are arranged over the aureole in an elegant semi-circle, while the trunk is shown behind the image remind one of the scenes that took place under the *Bodhi*-tree after the Buddha attained *bodhi* or enlightenment. The presence of the holes on the pedestal and the tiny size of the image make its identification as the *Dhyāni* Buddha, Amitābha plausible. Ear lobes are not bored. *Ūṛṇā* mark is pl. XXX, 15. Hair in six rows of studs surmounted by flame-like *uṣṇīṣa*. Type analogous to Kāñcīpuram Buddha type.<sup>1</sup>

\* No. 40. (pl. XIII, fig. 5). Height 5 cm. Nanayakkara Street, Nāgapattinam, 1934.—Description and type similar to fig. no. 39. Seated on a rectangular *padmāsana*. *Ūṛṇā* indicated by a tiny dot. Hair in five rows of studs surmounted by *uṣṇīṣa* looking like a bunch rather than as a flame. The Dhyāni Buddha represented here is Amitābha.

<sup>1</sup> *Ind. Ant.* Vol. XLVI, pp. 127–29.



\* No. 41. (pl. XII, fig. 4). Height 6 cm. Nanayakkara Street, Nāgapattīṇam, 1934.—Description and type similar to fig. 39. Seated on a rectangular *padmāsana*. Ūrṇā indicated by a tiny dot. Hair in five rows of studs surmounted by a tapering flame-like *uṣṇīṣa*. Amitābha is probably represented here. The aureole behind the Dhyāni Buddha's head is flanked by crowned *cāmara-dhāris* with their farther hands holding the *cāmara* and with their nearer hands indicating *vismaya*, a pose here meant to suggest that they are singing the praises of the central figure, Amitābha.

### THE BODHISATTVAS.

#### *Avalokiteśvara.*

\* No. 42. (pl. VII, fig. 1). Height with pedestal 14.4 cm.; without pedestal 13 cm. Velippalayam, Nāgapattīṇam, 1926.—Standing on a circular *padmāsana* with three bends in the body. Has four arms, upper right with rosary, upper left with *kuṇḍikā* (vase), lower right *varada* and lower left with lotus. Lower right shows the following palm mark (pl. XXIX, 10). A dot on the forehead indicates the ūrṇā mark. *Jaṭāmukuta* on head with pyramidal design repeated four times marked on it. *Makara kuṇḍalas* in the ears. Three necklaces, *yajñopavīta*, waist-girdle, armlets, wristlets, *pādasaras*, drawers with an elegant girdle and sword-like median loop and *śiraścakra* are the interesting decorative details to be noted. The general anatomy of the figure is perfect suggesting smooth flesh. Type compares with Kurkihar (Bihar) Avalokiteśvara.<sup>1</sup> The image represents the “Jaṭāmakuta Lokeśvara” form of Avalokiteśvara,<sup>2</sup> which is one of the 108 forms of Avalokiteśvara appearing in the Macchandar Vahal, Kathmandu, Nepal. Nearer home the type compares with Early Coḷa Sculpture (of Nāgeśvara Temple in Kumbakonam).

\* 43. (pl. VII, fig. 2). Height with pedestal 14.7 cm.; without pedestal 12.9 cm. Velippalayam, Nāgapattīṇam, 1926.—Standing on a circular *padmāsana* in the *tribhaṅga* pose. Four arms; upper right with rosary, upper left with blue lotus, lower right raised in the pose of exposition (*vyākhyāna* or *vitarka*), lower left indicating *varada*. *Yajñopavīta* is absent. *Karaṇḍa-makuta*, dot for ūrṇā mark, *patrakuṇḍalas*, necklaces, waist-girdle, loin-cloth as in the case of Naṭarāja images with *Kīrtimukha* or *simha-mukha* design, armlets, wristlets, *pādasaras* and *śiraścakra* are present.

Type compares with Avalokiteśvara images from Kurkihar<sup>3</sup> in Bihar and with Early Coḷa (11th century).

\* No. 44. (pl. VII, fig. 3). Height with pedestal 14.8 cm.; without 13.2 cm. Velippalayam, Nāgapattīṇam, 1926.—Standing on a circular *āsana* in *tribhaṅga* pose. Four arms, upper right rosary (broken), upper left *kuṇḍikā*, lower right *kaṭaka* or in position to hold

<sup>1</sup> Bearing D.G.A.'s album no. 3792.

<sup>2</sup> Bhattacharya B. *Buddhist Iconography*, p. 178.

<sup>3</sup> Cf. Kurkihar D.G.A.'s album no. 3798.

something perhaps arrow, lower left *kaṭaka* or in position to hold something perhaps bow. *Jaṭāmakuṭa* with pyramidal designs on it, necklaces, waist-girdle, *yajñopavīta*, loin-cloth with *simhamukha* design, armlets, wristlets, *pādasaras* and *śiraścakra*.

Type comparable with Late Coḷa bronzes and hence indigenous (13th century A.D.).

\* No. 45. (pl. VI, figs. 2 and 3; pl. XXVII, no. 73). Height with pedestal 29 cm., without 21.5 cm. Nanayakkara Street, Nāgapattinam, 1934.—Maitreya : Standing in *tribhaṅga* on a circular *padmāsana* attached to a rectangular *padmāsana*, the latter bearing behind a Tamil inscription in two lines (pl. XXVII, no. 73) reading as :

திருவுடையார் அம்மை அ  
கலாங்கப் பெருமாள்

Tiruvuḍaiyār ammai A  
kalaṅkap—Perumāḷ

“The Great Being Akalaṅka,<sup>1</sup> who is both mother and father of the world.”

Akalaṅka is the Buddha. The concept that he is both father and mother is worth comparing with Kālidāsa's जगत्ः पितरौ in the *Raghuvamśa*. This inscription is of great importance to our study of the Buddhism that flourished in Nāgapattinam or South India in about the 14th and 15th centuries A.D. The record is a praise of the Buddha, as Akalaṅka, father and mother of the world. The image according to the donor's devotion and prayer stands for the Buddha. The formation of the letters helps to determine the age of the image as not later than the 15th century A.D. Four arms, upper right rosary, upper left broken but evidently with lotus, lower right *abhaya*, lower left *varada*, both with the following palm mark. (pl. XXIX, 40). *Kirīṭa-makuṭa*, *makara-kunḍalas*, necklaces, three stranded *yajñopavīta*, waist-girdle, drawers with *simha-mukha* and tassels, armlets, wristlets, rings, *pādasaras*, and *śiraścakra*. A *stūpa* design appears to mark the *kirīṭa* : as such Maitreya is the god represented. The inscription on Maitreya who is the Buddha to come is appropriate indeed. Type comparable with South Indian Hindu bronzes of the Vijayanagara School such as of Rāma, Viṣṇu ; hence indigenous.

\* No. 46. (pl. VI, fig. 1). Height with pedestal 75 cm., without pedestal 62.5 cm. Nanayakkara Street, Nāgapattinam, 1934.—Maitreya : Standing in *tribhaṅga* on a circular *padmāsana* having 4 holes for securing the image to a base while carrying it in procession. The holes and the relatively big size of the image prove that the image was one of the *utsava-vigrahas*. Four arms ; upper right with rosary, upper left with a flower stalk from which spring 12 flowers and 2 buds (are they *nāgapuṣpas* ?), lower right *varada*, lower left *kaṭaka*, the latter two with the following palm mark. (pl. XXX, 88). Richly decorated.

<sup>1</sup> *Cūḍāmaṇi nighaṇṭu* (சூடாமணி நிகண்டு) says that the son of Māyādevī (i.e., Śākyasiṃha) was called Akalaṅka—“அண்ணலே மாயாதேவி சுதன் அகலாங்க மூர்த்தி நண்ணிய கலைகட கெல்லாம் நாதன் முக்குற்ற மிலவேலான்”.

Hair arranged flame-like resembling a *jaṭāmakūṭa* with the design of *stūpa* in front; *makara-kunḍalas* in the ears, necklaces, four stranded *yajñopavīta*, waist-girdle, loin-cloth with *simha-mukha*, armlets, wristlets, rings, *pādasaras* and *śiraścakra*. Comparable with Coḷa type; hence indigenous. The presence of a *stūpa* on the *makūṭa* points to the identity of the image as that of Maitreya.

\* No. 47 (pl. XVIII, fig. 1). *Height with pedestal 105 cm.; without pedestal 60.5 cm. Treasure Trove, South India (date of acquisition not known).*—Standing in *tribhaṅga* on a circular *padmāsana* attached to a *bhadrāsana* which supports a *prabhā* enclosing the image. Four holes in the *padmāsana* indicate that the image was one of the *utsava-vigrahas*. Four arms; upper right rosary, upper left with lotus stalk and group of flowers, lower right *abhaya*, lower left *varaḍa*, the latter two with the following palm mark (pl. XXX, 83). Nose long and pointed. *Kirītamakūṭa* showing in front the figure of the *Dhyāni* Buddha Amitābha, *makara-kunḍalas*, necklaces, three stranded *yajñopavīta*, the strands branching off from the *brahma-bandha*, waist-girdle, under-garment of wavy pattern with side tassels, median loops and *simha-mukha*, armlets, wristlets, rings, *pādasaras* and *śiraścakra*. The flower in the upper left hand, the decoration and the dress are so heavily conventionalised and look so modern that the image can be ranked as a late specimen perhaps of the 17th century A.D. *Ūrṇā* mark is as follows (pl. XXX, 12).

Type is indigenous as the image compares well with South Indian Hindu metal images from the Tanjore and Tiruchirappalli districts of the modern period (after 1600 A.D.).

\* No. 48. (pl. XIX, fig. 2). *Height with pedestal 65.5 cm.; without pedestal 35.5 cm. Locality unknown, but South India.*—Standing erect on a circular *padmāsana* attached to a *bhadrāsana* which supports a *prabhā*. Four arms, upper right rosary, upper left a bunch of five lotuses, lower right *abhaya*, lower left *varaḍa*, both with the following palm mark (pl. XXX, 87). *Kirīta-makūṭa* with the figure of Amitābha in front, *makara-kunḍalas* and *śiraścakra*. Under-garment with tassels and *simha-mukha*.

The image is of crude workmanship and shows every decorative detail heavily conventionalised. A modern specimen. Type indigenous.

\* No. 49. *Ṣaḍakṣari Lokeśvara* (pl. IX, fig. 3). *Height with pedestal 9.2 cm.; without pedestal 8 cm. Velippalayam, Nāgapattinam, 1926.*—Seated crosslegged on a triangular *padmāsana*. Four arms; upper right rosary, upper left lotus, lower two in *añjali*. *Jaṭāmakūṭa* showing the figure of Amitābha. *Makara-kunḍalas*, necklace, *yajñopavīta*, armlets, wristlets, waist-girdle, rings, *śiraścakra* and under-garment extending to the ankles. Of excellent finish recalling early Coḷa type (1000 A.D.).

\* No. 50. (pl. IX, fig. 4). *Height with pedestal 9.2 cm.; without pedestal 7.5 cm. Velippalayam, Nāgapattinam, 1926.*—Description and type similar to fig. 49. Rosary broken.

Expression of serenity and introspective bliss in the face. The *padmāsana* has a hole behind for supporting the shaft of a parasol (missing). Figs. 49 and 50 are representations of Śaḍakṣari Lokeśvara, one of the forms of Avalokiteśvara.

*Maitreya.*

\* No. 51. (pl. VIII, fig. 1). Height with pedestal 15.3 cm.; without pedestal 12.7 cm. Velippalayam, Nāgapattinam, 1926.—Standing on a circular *padmāsana* in *tribhaṅga*. Right hand *abhaya*; left with the stalk of a flower perhaps *nāgapuṣpa*. Decorated profusely. *Kirīṭamakuṭa* with *stūpa* in front, two-stranded *yajñopavīta*, necklaces, drawers with the design of a flower (a full-blown lotus) in the place of the *simha-mukha* (*kīrtimukha*) besides other ornaments including *śiraścakra*. Indigenous type, akin to late Coḷa.

\* No. 52. (pl. VIII, fig. 2). Height with pedestal 25.2 cm.; without pedestal 19 cm. Velippalayam, 1926.—Description similar to fig. 51. Bunch of three flowers probably *nāgapuṣpas* held in the left hand. Drawers reveal *simha-mukha*. Palm-mark is as follows (pl. XXIX, 42). Puzzled expression in the face. Standing on a circular *padmāsana* attached to a square *bhadrāsana*, the latter having two holes and corresponding rings on its inside to support the shafts of a *prabhā*.

Type akin to late Coḷa.

\* No. 53. (pl. VIII, fig. 4; XXI, no. 50). Height with pedestal 25.3 cm.; without pedestal 20 cm. Velippalayam, 1926.—Description similar to fig. 52. Standing on a circular *padmāsana* attached to a square *bhadrāsana*, the latter having behind a Tamil inscription (pl. XXI, no. 50) reading as :

பெரிய பிள்ளை நாயனார்

Periya Pillai Nāyanār

“The Nāyanār (i.e., Lord Buddha) set up or donated by Periya Pillai”. The dedication of the votive image of the Buddha is by one Periya Pillai. The formation of the letters helps to determine the age of the image as not later than 1500 A.D. Right hand *abhaya* with the following palm mark (pl. XXIX, 30); left holding three flowers, perhaps *nāgapuṣpas*. *Stūpa* not clear on the *kirīṭa-mukuṭa*.

Type indigenous, identical with that of Hindu images of Vijayanagara times.

\* No. 54. (pl. VIII, fig. 3). Height with pedestal 28 cm.; without pedestal 23.5 cm. Velippalayam, 1926.—Standing on a circular *padmāsana* with two holes for securing the image to a base while carrying it in procession. The holes prove that the image was one of the *utsava-vigrahas*. Right hand *abhaya* with the following palm mark (pl. XXIX, 3), left *kaṭaka*. Description similar to Fig. 52. *Kirīṭa-makuṭa* which is very high like the *Tirupati cap* shows a spread lotus in the place of a *stūpa* for which reason the identification

of the image as Maitreya is rendered doubtful. Long face and nose. *Makara-kunḍalas*, necklaces and two stranded *yajñopavīta*, drawers in wavy lines extending up to the knees and showing tassels, median loop and *kīrti-mukha* or *śiṃha-mukha*.

Facial type and decorative details remind one of later Javanese bronzes (late Śailendra).

\* No. 55. Height with pedestal 20.2 cm.; without pedestal 17.8 cm. Velippalayam, 1926.—Standing erect on a circular *padmāsana*. Right hand *abhaya* with the following palm mark (pl. XXIX, 55); left with a bunch of three flowers perhaps *nāga-puṣpas*. *Kirīṭa-makuta* shows *stūpa* in front. Profusely decorated with the usual ornaments. Under-garment in lines and circular patterns with tassels at the sides and extending to the ankles.

Type, indigenous, at once reminding us of South Indian Images of Sūrya of Vijayanagara times.

\* No. 56. (pl. XVIII, figs. 2 and 3.) Height with pedestal 39.5 cm.; without 35 cm. Found as treasure trove in Melayur village, Shiyali taluk, Tanjore district, on 29th April 1927. Gold-plated figure popularly called 'copper gilt.'—Standing erect on a circular *padmāsana*, the front part of which is cut with a socket on its inside suggesting that this image was fixed on the top of a *prathā* belonging to some other bigger and central image during procession. This must have formed part of a group of processional images. Right hand broken, but showing *varada*; left hand broken. Face round reminding us of Javanese type. *Ūṣṇā* mark is (pl. XXX, 24). *Karuṇḍa-makuta* low and rising in tiers, with *stūpa* in front and other decorative designs on it resembling Javanese designs, *makara-kunḍalas* in the ears, hair behind arranged wiglike, *śiraścalāra*, a broad necklace with pendants as in images from Java and Nālandā, waist-girdle, a garland-like *yajñopavīta* thrown over the right arm as in Pallava sculptures, a long strand-like ornament thrown *yajñopavīta*-wise extending up to the feet, a thick under-garment with lines, tassels, loops and securing strings arranged in elegant knots, a belt with clasp showing a flower in the place of the usual *śiṃha-mukha* are some of the interesting details in this image warranting an earlier age for it and an easy comparison with the Javanese of Śailendra times, and Nālandā and Kurkihar types of the 9th century A.D. The *stūpa* design on the *makuta* makes its identity as Maitreya certain. The image resembles two images, one from Nālandā bearing D.G.A.'s album no. 3355 and the other from Kurkihar bearing D.G.A.'s album no. 3789, and would appear to belong to the 9th century A.D. This calls for intensive study of Buddhism in South India which would yield excellent results. The find of this image at Melayur near Tiruvāli, the place of Tirumaṅgai Ālvār in the Shiyali Taluk, which is about 30 miles from Nāgapattinam along the sea coast, stands for the popularity of Buddhism outside Nāgapattinam and shows that there were votaries of the Buddha even further north as there were further west (see above p. 10-12).

\* No. 57. (pl. XI, fig. 1.) Height with pedestal 9·5 cm.; without pedestal 7·5 cm. Velippalayam, 1926.—Seated on a triangular *padmāsana* attached to a rectangular *bhadrāsana* in the *lalita* pose, a lotus supporting the right foot. Right hand *abhaya* with the following palm mark (pl. XXIX, 15); left with a lotus stalk and spread flower. *Kirīṭa-makūṭa* with some design in front, probably a *stūpa*(?) Thick under-garment with heavy lines. *Makara kuṇḍalas*, three stranded *yajñopavīta*, necklaces, armlets, wristlets, *pādasaras* and *śiraścakra*. Probably represents Maitreya.

Type indigenous, resembling Vijayanagara work.

\* No. 58. (pl. IX, fig. 1.) Height 10·3 cm. Velippalayam, Nāgapattinam, 1926.—Seated in the *mahārājāḷilā* pose on an *āsana* broken and missing. Right hand *kaṭaka*; left resting on the base. *Jaṭāmakūṭa* with its frontal decorative design defaced. Ear lobes empty but not bored. Hair hanging behind in elegant twisted curls reminding us of the wig. *Yajñopavīta* flat and with knot on the left shoulder suggesting that it was made out of deer-skin. Free from ornamentation except for wristlet, ring for the thumb of both the hands, and *pādasara*. Under-garment extending up to the ankles and provided with a belt. An image of excellent finish comparable with late Pallava sculpture.<sup>1</sup> Of indigenous type. Probably *Simhanāda* (*simha* part broken and missing) is the form of Avalokiteśvara that is represented here, though *Lokeśvara* will be a safer identification when the *simha*-mount is missing. This form which is regarded by the Mahāyānists as vouchsafing cure for all diseases is one of the most popular forms of Avalokiteśvara. Type late Pallava. Date 9th century A.D. on grounds of style.

\* No. 59. (pl. IX, fig. 2.) Height with pedestal 7·7 cm.; without pedestal 6·3 cm. Velippalayam, 1926.—Seated in the *mahārājāḷilā* pose on an oval *padmāsana*. Right hand extended, its elbow resting on the right knee; left resting on the seat and holding the stalk of a blue lotus which can be seen resting against his left shoulder. Face so worn out that features not clear. *Karaṇḍamakūṭa* on head with pyramidal designs on it as in Javanese *makūṭas*. *Patra-kuṇḍalas*, necklaces, *channavīra*, waist-girdle, armlets, wristlets, *pādasaras*, *śiraścakra* and under-garment extending up to the knee and with belt without *simha-mukha* design on it. Type resembling that of Java and Nālandā. Though *Simhanāda* is generally represented in this pose, the absence of his *vāhana*, the lion, would warrant its identification as *Padmapāṇi* safer.

Type Javanese and Nālandā. Date 10th and 11th centuries A.D.

<sup>1</sup> Cf. *Somāskanda* stone sculptures in Mahabalipuram, *Dakṣiṇāmūrti* in Kāñcīpuram and *Kailāśanātha* occurring in "Kirātārjuniya" relief in the East Gopura of the Great temple, Tanjore.

*Tārā.*

\* No. 60. (pl. XI, fig. 3). Height with pedestal 13 cm.; without pedestal 10 cm. Velippalayam, 1926.—Seated in the *lalita* pose on an oval *padmāsana* which is provided with a hole behind and a corresponding socket on the inside for holding the shaft of a *chatra* or parasol (now missing). The right leg which hangs down rests on a base below. Right hand *varada*; left with *utpala* or the blue lotus. The following palm-mark is found in both hands (pl. XXIX, 3). With *Karaṇḍa-makuṭa*, *makara-kunḍalas*, necklaces, *channarīra*, armlets, *bājibandha*, wristlets, under-garment extending up to the ankles and with belt in elegant rings without however the *kīrti-mukha* or *simha-mukha*, *pādasaras* and *śiraś-cakra*. The goddess represented is Khadiravani-Tārā or Śyāma-Tārā.<sup>1</sup>

Type is indigenous and Late Coḷa (1070–1250) reminding us of sculptures of Lakṣmī.

\* No. 61 (pl. X., fig. 2). Height with pedestal 10.2 cm.; without pedestal 9 cm. Velippalayam 1926.—Standing on circular *padmāsana* with three bends in the body. Right hand *varada*; left holding the stalk of blue lotus (*utpala*) issuing from the *padmāsana* and showing itself (the flower part) over the goddess's shoulder. High conical tiara as in the case of Nepalese images. *Patra-kunḍalas* also as in Nepalese images and unlike any in South Indian images. With sacred marital string (*tāli*) or necklace, *kucabandha*, two stranded *yajñopavīta*, armlets, wristlets, *pādasaras* and under-garment in wavy and parallel lines and extending up to the feet. Face defaced. A dot serves as the *ūrṇā* and it will be appropriate to call it *tilaka*.

Type comparable with Nepalese and with no. 3793 and no. 147 of the D.G.A's album which are from Kurkihar, in Bihar. Appears to be an early image, probably Early Coḷa (1000 A.D.), with its style influenced by contemporary Nālandā, Kurkihar and Nepalese Tārā types.

*Jambhala.*

\* No. 62 (pl. X, fig. 1). Height with pedestal 10.5 cm.; without pedestal 9 cm. Velippalayam 1926.—Seated in the *lalita* pose on an oval *padmāsana*. Right hand with citron; left carrying a mongoose which is supposed to be the receptacle of all gems and jewels so that when pressed by Jambhala it vomits forth riches which are collected in bags of money. One such bag which it had vomited or disgorged is being kicked by the left foot of Jambhala for his devotee to take. *Karaṇḍa-makuṭa*, *makara-kunḍalas*, necklaces, waist-girdle around a pot-belly, three-stranded *yajñopavīta*, armlets, wristlets, anklets, *śiraś-cakra* and under-garment. Jambhala corresponds to the Brahmanical Kubera, the god of wealth;

<sup>1</sup> Bhattacharya, B. *Budd. Iconography*, pp. 106–7.

hence appropriately enough the figure is pot-bellied. Type resembling those of Nālandā, Kurkihar and Ceylon and with D.G.A.'s album nos. 3226 (Nālandā) and 3794 (Kurkihar)<sup>1</sup> and hence at least Early Coḷa.

### *Jambhala and Vasudhārā.*

\* No. 63. (pl. X. fig. 3). *Height with pedestal 10 cm.; without pedestal 8 cm. Velippalayam, 1926.*—Seated on a long oval *padmāsana* in the *lalita* pose, Jambhala with right leg hanging down and kicking a bag of riches. Right hand citron, left mongoose. *Karaṇḍa-makuṭa*, *patra-kunḍalas*, necklaces, *yajñopavīta* in the form of a necklace of beads (*maṇi*), waist-girdle, armlets, wristlets, anklets and under garment with three-stringed belt. To the left of Jambhala is seated on the same *padmāsana* his consort Vasudhārā also in *lalita* pose, her left leg which hangs administering a kick to a bag of riches. Her right hand holds a cup probably intended for jewels that she is said to shower on devotees and her left ear of corn. Her under-garment extends to the ankles. She is decked with *karaṇḍamakuta*, *patra kunḍalas*, necklaces, *channavīra* of beads (*maṇi*), armlets, wristlets and *pādasaras*. An atrophied *śiraścakra* is found both in her case and that of Jambhala.

Type that of Nālandā<sup>2</sup> and date Early Coḷa.

No. 64. *Height with pedestal 9 cm.; without pedestal 6.5 cm. Velippalayam, 1926.*—Jambhala and Vasudhārā seated on an oval *padmāsana*. Description and type of both similar to fig. no. 63. A *dharmacakra* is carved in front of the *āsana*. Both have two stranded *yajñopavīta*, and wear no *kunḍalas*. Vasudhārā's right hand holds a cup with dots meant for gems and her left evidently held the ear of corn which is broken and missing.

Type same as fig. 63. (Nālandā). Date Early Coḷa.

No. 65. *Height with pedestal 10 cm.; without pedestal 7.5 cm. Velippalayam, 1926.*—Jambhala and Vasudhārā seated on an oval *padmāsana*. Vasudhārā has turned towards Jambhala and has her right leg placed vertically on the seat. Description and type of both similar to those of fig. 63. Vasudhārā has no *kunḍalas*, while her consort has *patra-kunḍalas*. Both wear *channavīra* in the place of *yajñopavīta*. Vasudhārā's right hand has something flat meant for the cup or vessel of gems, while her left holds ear of corn (broken). The bags of riches against the feet of Jambhala and Vasudhārā are curiously enough not shown here.

Type same as fig. 63. Date Early Coḷa.

<sup>1</sup> Indian Museum, no. K.R.I.

<sup>2</sup> See D.G.A.'s album no. 3228 (Nālandā).



*Disciples (arhats).*

The find at Nāgapattṇam also includes representation of Buddhist monks of eminence like Ānanda as well as Ācāryas that flourished during the Coḷa period who propagated and spread Buddhism.

No. 66. (pl. XI. fig. 2). Height 8 cm. Velippalayam, 1926.—Seated in *dhyāna* with legs crossed and hands held against the breast in *añjali* pose with rosary between. The usual robes of the Buddha are present leaving the right chest and arm bare. Ear lobes elongated but not bored. Hair in studs but no *uṣṇīṣa* is present. Represents one of the disciples of the Buddha, probably Ānanda who is popular, particularly in Ceylonese Buddhism. Type indigenous. Dating impossible owing to crude and unfinished workmanship.

Nos. 67 and 68. Height 14.3 cm. Velippalayam, 1926.—Standing with hands in *añjali* against the breast. Long robe leaving the right chest and arm bare. A folded double cloth thrown over left shoulder, a little part of it hanging in front and the rest of it behind. Chin drawn in. Ear lobes elongated but not bored. Hair in rows of studs meant for curls. Probably represents Ānanda. Type indigenous.

\* No. 69. (pl. XI. fig. 4). Height with pedestal 11.3 cm.; without 9.2 cm. Velippalayam, 1926.—Standing on a circular *padmāsana*. Right hand *upadeśa*; left with book. Long robe exposing right chest and arm and with a folded double cloth thrown over the left shoulder. Head shaven as in the case of *bhikṣu*. Type indistinguishable owing to crude workmanship. Nose long and lifted up. Probably some Buddhist priest of importance is represented. Is he the Dharmasena referred to in one of the inscriptions from Nāgapattṇam (see pl. XXVI. no. 55) noticed in 1927 or Āgama Paṇḍita noted on one of the Buddha images found in 1856.<sup>1</sup> It will be seen that the name Dharmasena was very common among Buddhist priests. Regarding the other, viz., Āgama Paṇḍita, Burnell identifies him with a Śaiva teacher Sakalāgama Paṇḍita *alias* Umāpatiśivācārya, in spite of the image being Buddhist.<sup>2</sup>

*Votive Stūpas.*

\* No. 70. (pl. XII, figs. 1 and 2). Total height 23.8 cm. Height of base alone 12.7 cm. From Nanayakkara Street, Nāgapattṇam, 1934.—Votive *stūpa* resembling those of Nālandā.<sup>3</sup> A square *bhadrāsana* supports a circular *padmāsana* on which is seated the Dhyāni-Buddha, Akṣobhya with his right hand in *bhūmiśparśa* pose and left in *dhyāna*

<sup>1</sup> *Ind. Ant.* Vol. VII.

<sup>2</sup> *Ind. Ant.* Vol. VII pp. 224-7 : for a discussion on Āgama Paṇḍita see above pages 20-21.

<sup>3</sup> H. Sankalja, *University of Nālandā*, pl. XVI.

and with hair in six rows of studs surmounted by flame-like *uṣṇīṣa* and robe thrown *yajño-pavīta*-wise revealing right arm and chest. The square *bhadrāsana* bears in front the seated figure of the Dhyāni-Buddha Amitābha with hands in *dhyāna* placed on a *padmāsana* under a *prabhā*. Amitābha is similar to Akṣobhya except that the former has his hands in *dhyāna* on the lap. The Dhyāni Buddha Akṣobhya is covered or concealed by a detachable globular part which stands for the *stūpa*, bearing four lotuses embossed and is surmounted by a square *harmikā* or pavilion which in turn supports a *chatra* (broken). Type comparable with Nālandā.<sup>1</sup> Date Early Coḷa.

\* No. 71. (pl. XII, fig. 3). Height 15.5 cm. From Nanayakkara Street, Nāgapattīṇam, 1934.—Bell-like votive *stūpa* with four lotuses embossed on its sides and with *harmikā* surmounted by a *chatra* in 19 tiers. Date Early Coḷa.

\* No. 72. (pl. XIII, fig. 3, pl. XIV). Total height 20.2 cm. Height of base alone 13 cm. From Nanayakkara Street, Nāgapattīṇam, 1934.—Votive *stūpa* in the shape of a shrine consisting of two parts. The lower part is an octagonal cella supported on four lions and has three niches besides a doorway, provided with a revolving door. The three niches show the figures of the Buddha sitting in the “ European ” pose (*pralambapāda*) with right hand in *upadeśa* and left in *dhyāna*, Avalokiteśvara, the Buddha teaching with legs crossed and left hand placed on the lap in *dhyāna*. The cella has a circular *āsana* on its top on which is seated the Dhyāni Buddha Akṣobhya. The upper part is the *vimāna* which is shaped like a *stūpa*. It has four spikes that go into the lower part by means of holes found on the sides of the Dhyāni Buddha. When let down it covers the Dhyāni Buddha and when raised reveals him as in pl. XIV. It consists of a globular part with four flowers embossed on it and is surmounted by the *harmikā* and the *chatra* in several tiers. Such a kind of *stūpa* is comparable with specimens from Nālandā.<sup>2</sup> Date Early Coḷa.

No. 73. (pl. XIII, fig. 2, XVII). Total height 22.2 cm. Height of cella 14 cm. Nanayakkara Street, Nāgapattīṇam, 1934.—Votive *stūpa* consisting of two parts of which the upper is the detachable globular *stūpa* with its *harmikā* and *chatra* covering the Dhyāni Buddha Akṣobhya. Lower part of the cella supported on four lions. The central (larger) portion of each of its four sides is set forwards, one containing the doorway with a hinged door (XIII, fig. 2) while the other three (pl. XVII) bear respectively figures of the Buddha teaching seated in *pralambapāda* (or European pose), Avalokiteśvara seated in *lalita* pose and Buddha seated cross-legged with the right hand in *upadeśa* between two deer and with *dharmacakra* shown below, giving the First Sermon. On top of the cella Akṣobhya is seated

<sup>1</sup> D.G.A.'s album no. 3364

<sup>2</sup> D.G.A.'s album nos. 3208, 3210

on a circular *padmāsana* (pl. XIII, 2). The globe has the usual four flowers (pl. XVII). On the underside of the cella there is an inscription in Tamil characters of the 13th Century A.D. (pl. XXVII no. 76) reading as :

பெரிய நாச்சி  
Periya Nācci  
நாயகர்  
Nāyakar.

“The Nāyakar (of or gift of or set up by or donated by) Periya Nācci”. The votive *stūpa* is a dedication by the lady Periya Nācci. Nācci means *nāyakacci* or a lady of eminence. *Periya nācci* means the big or senior or elder or venerable lady. This votive *stūpa* resembles one from Nālandā bearing D.G.A.’s album no. 3859. Date appears to be Late Coḷa.

\* No. 74. (pl. XVI). Total height 23 c.m. Height of cella 13.5 cm. Nanayakkara Street, Nāgapattīṇam, 1934.—Votive *stūpa* consisting of two parts. Upper part a *vimāna* consisting of a globe with four flower marks embossed, a *harmikā* and a *chatra*, covering the Dhyāni Buddha Akṣobhya seated on a circular *āsana* placed on the lower part to which it is fitted by means of four spikes. Lower part with a doorway on one side with its door moving and on the other sides figures of the Buddha seated in the “European pose,” Avalokiteśvara seated in *lalita* pose, and the Buddha seated cross-legged and preaching *Dharma* in the Deer-Park indicated by a wheel placed between two deer. A ring is fixed on the inside of the cella, the purpose of which is evidently to secure a miniature image of the Buddha as in a shrine. An inscription in Tamil characters of the 14th century A.D. is engraved on the bottom of the cella (pl. XXVII, no. 75) and reads as :

ஆளுடைய னாயகர்  
Āludaiya Nāyakar.

“The Nāyakar (i.e., Lord Buddha) who was the Lord of people.” In this votive offering the Buddha is appropriately praised as the Lord of men in the spiritual sense.

\* No. 75. (pl. XV). Total height 24.5 cm. Height of cella 10.2 cm. Nanayakkara Street, Nāgapattīṇam, 1934.—Votive *stūpa* in two parts. Upper part is the usual globe with four wheels embossed on it and surmounted by a *harmikā* and *chatra* (broken). Lower part is an octagonal cella with its top open and without Akṣobhya. It is supported by four lions and shows a doorway with a revolving door on one side and on three sides the figures of the Buddha seated in the “European pose” and preaching *Dharma* in the Deer-Park as indicated by a wheel between two deer, the subject being the First Sermon (*Dharma cakrapravartana*), Avalokiteśvara seated in *lalita* pose with his right in *abhaya* and left *kaṭaka* poses, and the Buddha seated cross-legged with his right hand in *bhūmiśparsa* pose and left in *dhyāna*.

This specimen resembles one from Kurkihar.<sup>1</sup> Date Late Coḷa.

<sup>1</sup> D.G.A.’s album no. 3795

*Lamp.*

\* No. 76. (pl. XIII, fig. 1). Height 42 cm. Nanayakkara Street, Nāgapattinam, 1934.—Temple lamp with two circular oil pans, a shaft with ribbed sides and a wide bell-shaped base. From the centre of the oil pan on the top issues an open lotus flower supporting a finial. The shape of the lamp is not commonly met with in modern days and hence may belong to Early Coḷa. The find of this lamp seems to indicate that the Malay Buddhists at Nāgapattinam had adopted an elaborate temple ritual in the *vihāras* and *pallis* (Rājārājaperum-palli and Coḷaperumpalli) to which Early Coḷa Kings Rājārāja I, Rājendra Coḷa and Kulottunga I made adequate endowments.

## IMAGES FROM OTHER COLLECTIONS IN THE MADRAS MUSEUM.

Earlier finds of metal images from Nāgapattinam have been discussed in section I, pp. 19–25. The Madras Museum has gradually become a repository of interesting Buddhist images from other places and collections. Those from treasure troves in Melayur, Tanjore and South India have been noticed above on pages 50–52. Others not noticed already are now dealt with.

*Amarāvātī.*

(Four specimens—pl. XXII.)

The earliest and the most interesting bronzes that were acquired from the excavations of the Amarāvātī *stūpas*, Guñtur district, are four bronzes representing the Buddha, similar to a Nāgapattinam specimen figured in pl. XIX, 3, and to other Buddhist images from Buddhapād (6th Century A.D.), Sultanganj (5th century A.D.) and Anurādhapura, Ceylon (3rd–4th century A.D.).

\* No. 77. *Buddha* (pl. XXII, 4). Height 43·5 cm.—Standing. Right hand *varada*; no marks; left hand holding one end of his robe which covers the left shoulder leaving the right one bare. *Ūṇā* mark absent. *Uṣṇīṣa* shows protuberance but the curls are worn and smooth; hence not clear.

Type and workmanship similar to Buddhāvani and Buddhapād image now in Boston<sup>1</sup> Like the Boston image dates from the 6th century A.D.

\* No. 78. *Buddha* (pl. XXII, 2). Height 28·5 cm.—Standing. Left foot broken and missing. To the right the portion beneath the chest and nearly up to the knee, is broken and missing. Similarly a large part of the back is missing. The image is hollow. The Buddha's right hand *abhaya* without mark and the left hand holds one end of his upper robe which covers his left shoulder leaving the right one bare. The third *civara* is present *Ūṇā* mark absent. The cranial protuberance (*uṣṇīṣa*) is as in Gupta, Buddhapād, Boston specimens<sup>2</sup>; the curls are small globules closely arranged.

<sup>1</sup> Coomaraswamy, *H.I.I.A.*, fig. 159.

<sup>2</sup> Coomaraswamy, *H.I.I.A.*, figs. 159, 160.

\* No. 79. *Buddha* (pl. XXII, fig. 3). Height 19 cm.—Standing, headless, with left forearm and feet broken. Right hand is held in *vyākhyānamudrā*. No mark. *Saṅghāṭi* covers the body leaving right shoulder bare and has wave-like lines and folds arranged as in Mathurā, Amarāvati, Gupta and Anurādhapura sculpture.<sup>1</sup>

\* No. 80. *Head of Buddha* (pl. XXII, fig. 1). Height 9 cm.—Prominent *uṣṇīṣa* showing the curls in the shape of globules. The eyes and *ūrṇā* in the forehead are inlaid with gold (clearly later interpolations).

Head remarkably similar to Sultanganj Gupta Buddha.<sup>2</sup> Date 5th–6th century A.D.

*Bronzes presented by Mr. J. C. Stodart.*

(Four specimens—pls. XX, XXVIII, 3)—Locality unknown but South Indian.

\* No. 81. *Buddha* (pl. XX, 2). Height with pedestal 10·5 c.m. ; without pedestal 8 cm.—Seated in *dhyāna* on *padmāsana* over *bhadrāsana*. Hair in stud-like curls. Small flame like *uṣṇīṣa*. *Saṅghāṭi* *yajñopavīta*-wise with border clearly shown. Third *cīvara*. *Ūrṇā* mark not shown. Workmanship poor, conventional. Type indigenous, modern.

\* No. 82. *Buddha* (pl. XX, 3). Height with pedestal and *prabhā* 22 cm.; without pedestal or *prabhā* 15 cm.—Standing on a circular plate fitted to a *padmāsana* over *bhadrāsana* to which is attached a *prabhā*. *Saṅghāṭi* in wave-like lines covering both shoulders as in pl. II, fig. 1. Undergarment (*antarīya*) shown below. Right hand *abhaya* and left *varada*. Hair arranged in rows of stud-like curls with a high flame-like *uṣṇīṣa*. *Ūrṇā* mark is incised like pl. XXX, 13. The pedestal has two miniature *stūpas* at the two front corners. *Prabhā* high and ornamented with a *stūpa* on top, and with two monks with hands in *añjali* on either side. Are they Maudgalyāyana and Śāriputra, Buddha's favourite disciples? *Prabhā* fitted to the pedestal by rings which fit projecting nails from the pedestal.

Type indigenous. Modern.

\* No. 83. *Buddha* (pl. XXVIII, 3). Height with pedestal 16 cm.; without pedestal 12·5 cm.—Standing on a *padmāsana* over a *bhadrāsana*. Similar to no. 82. *Prabhā* not present. *Ūrṇā* present but not quite clear. Hair in stud-like curls with high flame-like *uṣṇīṣa*.

Type indigenous. Vijayanagara style of workmanship.

\* No. 84. *Buddha* (pl. XX, 1). Height with *prabhā* and pedestal 19 cm.; without *prabhā* or pedestal 12 cm.—Standing on a *padmāsana* over a *bhadrāsana*. Similar to no. 82. *Prabhā* has the *stūpa* decoration on top and the two monks Maudgalyāyana and Śāriputra on the

<sup>1</sup> Coomaraswamy, *H.I.I.A.*, figs. 158, 160 and 293.

<sup>2</sup> Coomaraswamy, *H.I.I.A.*, fig. 160.

sides *Ūṛṇā* is circular. An inscription on the lotus petals of the *padmāsana* in Tamil, a letter in each petal except in two where there are two letters. Read from the petal immediately below the toes it runs “க தி ரா யா யி ப ழ ன டை யா *ka ti rā yā yi pa la na da yā*” meaning “having become a tender sheaf (கதிர்) towards the path of fruition or for salvation”. Obviously the donor’s prayer by such dedication was that by the Buddha’s grace, he must like the tender sheaf ripen into fitness for salvation.

Type indigenous. Date 15th–16th centuries A.D.

*Bronze purchased from a hawkers.*

(pl. XXII, fig. 5) Locality unknown.

\* No. 85. *Vajradhara*. Height with pedestal 24 cm.—Image of Vajradhara in the Nepalese style seated on *padmāsana* holding *vajraghaṇṭā* and *vajra* in the hands. Date very late, probably modern.

SRI S. T. SRINIVASAGOPALA CHARI COLLECTION.

(One specimen—pl. XXIII, figs. 1, 2, 3.)

\* No. 86, *Avalokiteśvara*. Height with pedestal 82 cm.; without pedestal 72 cm.—Found in some place in Tanjore district. It is possible that this also hails from Nāgapattinam in Tanjore district.<sup>1</sup>

Similar to Nāgapattinam Avalokiteśvaras nos. 45 and 46 of the Madras Museum collection. Standing in *tribhanga* on a *padmāsana* with a square base. Four arms, upper right with rosary, upper left with a flower stalk or bunch from which spring several flowers (are they *nāgapuṣpas*?) as in nos. 46 (Nāgapattinam) and 47 (Tanjore); lower right *abhaya* and lower left *varada*. High *kirīṭa-makūṭa* with a *stūpa* in front and a big *śiraścakra* behind as in Nāgapattinam find no. 45. Hair falling in long curls over the back. *Makara-kunḍalas* as in Nāgapattinam find no. 46. Three necklaces as in Nāgapattinam (pl. VII, 3). *Yajñopavīta* of thick strand as in Nāgapattinam (pl. VII, 1). *Udarabandha* and small loin cloth without ornamentation as in Nāgapattinam finds (pl. VII). Close fitting and broad girdle without bow on the sides as in the case of Nāgapattinam finds (pl. VI, 1; pl. VII). The presence of a *stūpa* on the *makūṭa* as in nos. 45 and 46 warrants the identification of the image as the Bodhisattva Maitreya.<sup>1</sup>

Type late Coḷa and date probably 13th century A.D.

<sup>1</sup> Noticed as Lokeśvara from Tanjore district in the *J.I.S.O.A.*, Calcutta, Vol. VI, p. 23, pl. VI 2. This image has since changed ownership and is now in the Treasurywala Collection, Bombay.

## NĀGAPATṬIṆAM BRONZES IN OTHER

## ARCHAEOLOGICAL SECTION—

[Sixty Speci-

Serial number.	Museum number.	Description.
1	6921	.. <i>Buddha</i> —seated on a triangular base. Right hand is in the <i>bhū-sparśa</i> pose; while the left hand is in <i>dhyāna</i> and rests on the lap. Right shoulder bare. Curly locks of hair in five rows, surmounted by flame-like <i>uṣṇīṣa</i> . <i>Ūrṇā</i> mark in the shape of a circle is found on the forehead. Left palm bears the following mark (pl. XXIX, 4).
2	6922	.. <i>Buddha</i> —seated on a <i>padmāsana</i> provided with a slot behind and a socket underneath (i.e., on the inner side of the <i>padmāsana</i> ) for holding the shaft of an umbrella (now missing). Right arm is in <i>bhū-sparśa</i> ; left in <i>dhyāna</i> resting on the lap and bearing the following mark on the palm (pl. XXIX, 55). <i>Ūrṇā</i> mark as in (pl. XXX, 10), is present. Hair is arranged in ten rows of studs and is surmounted by the usual flame-like <i>uṣṇīṣa</i> .
3	6923	.. <i>Buddha</i> —seated on a <i>padmāsana</i> . Right hand is in <i>bhū-sparśa</i> ; left in <i>dhyāna</i> resting on lap and bearing the following palm-mark as in (pl. XXX, 70). <i>Ūrṇā</i> mark as in (pl. XXX, 10), is present on the forehead. Hair arranged as in no. 2 (6922).
4	6924	.. <i>Buddha</i> —seated on a <i>padmāsana</i> . Right hand in <i>bhū-sparśa</i> ; left in <i>dhyāna</i> resting on lap with perhaps the usual palm mark, of which the exterior lines alone are now visible. <i>Ūrṇā</i> mark present as in (pl. XXX, 8). Hair arranged as in no. 2 (6922) but is less by one row, and is surmounted by flame-like <i>uṣṇīṣa</i> . The <i>padmāsana</i> is provided with a slot behind and a socket on the inner side for holding the shaft of an umbrella (now missing).
5	6925	... <i>Buddha</i> —seated on a <i>padmāsana</i> attached to a high <i>bhadrāsana</i> , the former with slot behind and the latter with a socket on its inner side, the slot and the socket being intended for holding the shaft of an umbrella (now missing). Right hand <i>bhū-sparśa</i> ; left <i>dhyāna</i> . The image is so smooth (owing to restoration) that neither palm-marks nor <i>ūrṇā</i> mark can be made out. The exact number of rows in which the hair in the form of studs is arranged is also unascertainable. The flame-like <i>uṣṇīṣa</i> can be easily made out.
6	6926	... <i>Buddha</i> —seated on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i> . Right hand in <i>bhū-sparśa</i> ; left in <i>dhyāna</i> resting on the lap and bears the following palm-mark in silver (pl. XXX, 84). The same mark, which represents a lotus or perhaps the <i>dharmacakra</i> , is found on the soles of the feet. <i>Ūrṇā</i> mark, done in silver, and in the shape of a circle, is found on the forehead. Hair arranged in the form of studs in ten rows and is surmounted by flame-like <i>uṣṇīṣa</i> .

## MUSEUMS AND COLLECTIONS.

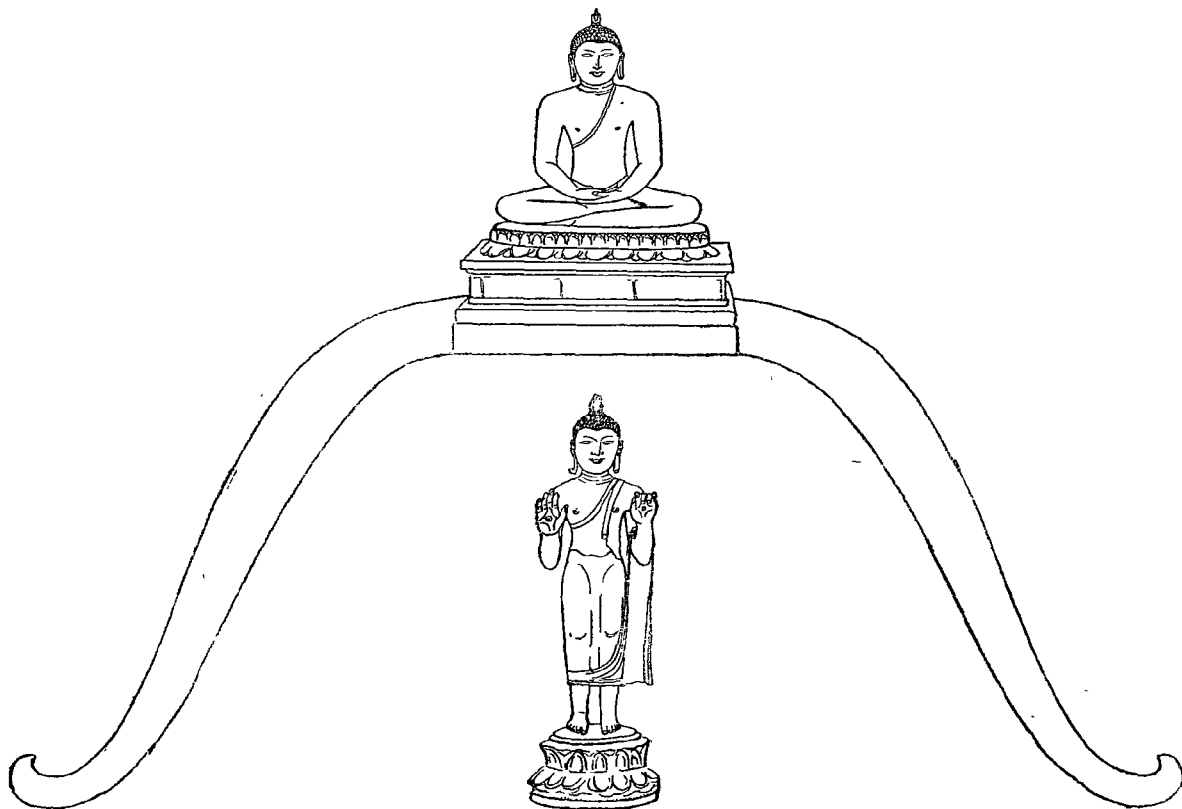
## INDIAN MUSEUM, CALCUTTA.

mens]

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
17·2 cm. . . . .	General type found in South India and comparable with stone Buddha images from Kāñcīpuram ( <i>Ind. Ant.</i> Vol. XLIV).	..
With pedestal 14 cm. . . Without pedestal 10·5 cm.	Type not common in South India, but comparable with Burmese or Indo-Chinese type.	..
With pedestal 14·5 cm. Without pedestal 11 cm.	South Indian type comparable with late Coḷa bronzes.	..
With pedestal 9·2 cm. . . Without pedestal 6·7 cm.	Comparable with Burmese and Indo-Chinese types, but not so marked as no. 2 (6922).	...
With pedestal 8·7 cm. . . Without pedestal 4 cm.	Comparable with Sarnath Buddhas (Gupta).	..
With pedestal 16·5 cm. Without pedestal 9·2 cm.	Comparable with Nālandā and Borobudur types.	—



Serial num- ber.	Museum number.	Description.
7	6927	.. <i>Buddha</i> —seated on a <i>padmāsana</i> . Right hand <i>bhū-sparśa</i> ; left <i>dhyāna</i> with the palm-mark as in (pl. XXIX, 4). <i>Ūrṇā</i> mark is thus (pl. XXX, 25). Hair is in the form of studs but the number of rows is eight. The usual <i>uṣṇīṣa</i> surmounts the whole. The borders of his cloth are marked in two lines throughout. The <i>padmāsana</i> has a slot on the back and a socket on its inner side for the shaft of the umbrella (now missing).
8	6928	.. <i>Buddha</i> —seated in <i>dhyāna</i> on a small triangular <i>padmāsana</i> attached to an ornamental <i>bhadrāsana</i> with two holes behind and two corresponding sockets on the inner side of the <i>bhadrāsana</i> for holding the shafts of a <i>prabhā</i> (now missing). The back part of the <i>bhadrāsana</i> has been flattened, and has no other carving than that of a <i>dharmacakra</i> . The right palm-mark is not clear. Hair is in actual curls and is surmounted by the flame-like <i>uṣṇīṣa</i> . The flattened condition of the <i>bhadrāsana</i> , will suggest that perhaps the image was placed on the top or in front of an arch which had perhaps a Buddha image (big) or the image below as follows :—



*Ūrṇā* mark is present but its shape is not clear.

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 14·7 cm.	.. Cf. with Indo-Chinese type	.. ..
Without pedestal 10·5 cm.		
With pedestal 11·5 cm.	.. Cf. Borobudur type .. ..	
Without pedestal 7·3 cm.		

Serial num- ber.	Museum number.	Description.
9	6929	.. .. <i>Buddha</i> —seated in <i>dhyāna</i> on a beautiful <i>padmāsana</i> with a hole behind and a slot on its inner side for holding the shaft of an umbrella (now missing). The following palm-mark is present (pl. XXIX, 36). <i>Ūrṇā</i> mark, in the form of a dot is present on the forehead. Hair in the form of studs is arranged in eight rows and is surmounted by the usual <i>uṣṇīṣa</i> .
10	6930	.. .. <i>Buddha</i> —seated in <i>dhyāna</i> on a <i>padmāsana</i> . Palm-mark is not clear while <i>ūrṇā</i> -mark is not present. Hair arranged in four rows of thick, curly locks and surmounted by the flame-like <i>uṣṇīṣa</i> .
11	* 6931 (pl. XXIV, no. 22).	<i>Buddha</i> —seated in <i>dhyāna</i> on a <i>padmāsana</i> with a hole behind and a corresponding slot on the inner side of the <i>padmāsana</i> for holding the shaft of an umbrella (now missing). There is an inscription in Tamil of the 13th century characters engraved on the petals of the <i>padmāsana</i> , a letter for each petal, which reads as :— உ த ய ன ண ன ன க u da `yā ṇ ā ḷ ga “ May the radiant Lord reign supreme.” By Udayān = one who is resplendent, perhaps Lord Buddha is meant. Palm-mark is as in (pl. XXIX, 41). <i>Ūrṇā</i> -mark is as in (pl. XXX, 9). Hair in studs in seven rows and surmounted by the usual <i>uṣṇīṣa</i> . Right nipple prominently indicated.
12	* 6932 (pl. XXVII, no. 80).	<i>Buddha</i> —seated in <i>dhyāna</i> on a <i>padmāsana</i> with a slot on its inner side but without the hole behind it for holding the shaft of an umbrella (missing). An inscription in Tamil much damaged and of the 15th century A.D., can be seen engraved on the petals behind reading as : சுதா க கர śo k kar “ The handsome or enchanting being (i.e.), the Lord [Buddha] ”. Palm-mark as in (pl. XXIX, 4). <i>Ūrṇā</i> -mark as in (pl. XXX, 9). Right nipple is prominent. Hair in studs and in eight rows and surmounted by <i>uṣṇīṣa</i> in the shape of four flames.
13	6933	.. .. <i>Buddha</i> —seated in <i>dhyāna</i> on a <i>padmāsana</i> with hole behind and corresponding slot on the inner side for the umbrella shaft (now missing). Palm-mark as in (pl. XXIX, 4) which is not however very clear. <i>Ūrṇā</i> -mark in the form of a dot is seen between the eye-brows. Hair in the shape of studs in nine rows surmounted by the usual flame-like <i>uṣṇīṣa</i> .

\* Asterisk denotes that the specimen is figured in this Bulletin.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 13·2 cm. Without pedestal 9 cm.	.. Cf. with North Indian (Gupta) type.	..
With pedestal 16·3 cm. Without pedestal 13·3 cm.	.. Cf. with the Sultanganj Buddha and other masterpieces of North Indian Buddhas, chiefly Gupta, also with the Buddhas of Amāravatī school, [Coomaraswamy, H.I.I.A., fig. 160.]	..
With pedestal 13·8 cm. Without pedestal 10 cm.	.. South Indian type with long and pointed nose. Indigenous, late Cola type.	..
With pedestal 15·5 cm. Without pedestal 11·7 cm.	.. Indigenous conventional type, known to South India, and comparable with Kāñcīpuram Buddhas ( <i>Ind. Ant.</i> , Vol. XLIV, pp. 127-29).	..
With pedestal 14·8 cm. Without pedestal 11·5 cm.	.. Cf. with Indo-Chinese type	..

Serial num- ber.	Museum number.	Description.
14	* 6934 (pl. XXVII, no. 81).	<p><i>Buddha</i>—seated in <i>dhyāna</i> on a <i>padmāsana</i> bearing the following inscription on its lowest rim in Tamil characters dating from the 15th century A.D. :</p> <p>தி ரு வ ர ன் க ா ந ா ய க ர  Ti ru va ra n ga nā ya ka r</p> <p>= The Nāyakar (i.e., Buddha) who was the Lord of the pulpit. By அரங்க the Buddhist forum is probably meant. (Cf. “<i>Saṅgappalagai</i>.”) Palm-mark as in (pl. XXIX, 3). <i>Ūrṇā</i>-mark as in (pl. XXX, 10). The nipples are prominent and transparent. Hair arranged in eight rows of studs and surmounted by the usual flame-like <i>uṣṇīṣa</i>.</p>
15	6935 .. ..	<p><i>Buddha</i>—seated in <i>dhyāna</i> on a <i>padmāsana</i>. Palm-mark as in (pl. XXIX, 7). <i>Ūrṇā</i>-mark as in (pl. XXX, 22). Right nipple very prominent. Hair in eight rows of studs surmounted by the usual flame-like <i>uṣṇīṣa</i>.</p>
16	6936 .. ..	<p><i>Buddha</i>—seated in <i>dhyāna</i> on a <i>padmāsana</i> with a hole behind and a corresponding socket on its inner side for holding the shaft of an umbrella (now missing). Palm-mark as in (pl. XXIX, 57). <i>Ūrṇā</i>-mark as in (pl. XXX, 8). Right nipple prominent. Hair in five rows of studs surmounted by the flame-like <i>uṣṇīṣa</i>.</p>
17	6937 .. ..	<p><i>Buddha</i>—seated in <i>dhyāna</i>. No <i>āsana</i> (<i>āsana</i> missing). Other details cannot be made out except a prominently high and pointed flame-like <i>uṣṇīṣa</i>.</p>
18	6938 .. ..	<p><i>Buddha</i>—Similar to 17 (6937) but with <i>uṣṇīṣa</i> not pointed but broad or flat.</p>
19	6939 .. ..	<p><i>Buddha</i>—seated in <i>dhyāna</i> on a circular <i>padmāsana</i> attached to a square <i>bhadrāsana</i>, with a nail behind into which the shaft of an umbrella (now missing) perhaps went. Palm-mark not clear. <i>Ūrṇā</i>-mark as in (pl. XXX, 30). Hair in five rows of studs and surmounted by flame-like <i>uṣṇīṣa</i>.</p>
20	6940 .. ..	<p><i>Buddha</i>—seated in <i>dhyāna</i>. Palm-mark and <i>Ūrṇā</i>-mark are absent. Hair appears to have been done in locks and is surmounted by a fan-like <i>uṣṇīṣa</i> having a ruby inset. The image has traces of gold-gilt, or “copper-gilt” as it is known popularly.</p>

<i>Measurement—height.</i>				<i>Type.</i>	<i>Remarks.</i>
With pedestal 13·5 cm.	..			Indigenous South Indian type. Cf.	..
Without pedestal 10·2 cm.				with bronzes of Vijayanagara period.	
With pedestal 9·8 cm. ..	..			South Indian type with long and	..
Without pedestal 8 cm.				pointed nose comparable with	
				Kāñcīpuram Buddhas ( <i>Ind. Ant.</i> , Vol. XLIV, pp. 127-29).	
With pedestal 10·5 cm. ..	..			Do.	..
Without pedestal 7·7 cm.					
6·5 cm. .. ..	..			Coarse and crude ; hence type cannot be made out.	..
6·5 cm. .. ..	..			Do.	..
With pedestal 10·9 cm.	..			Too smooth for the type to be made	..
Without pedestal 3·8 cm.				out.	
10·4 cm. .. ..	..			Cf. with Burmese type .. ..	..
No pedestal					

Serial num- ber.	Museum number.	Description.
21 6884	.. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> attached to a <i>bhadrāsana</i> , the latter having four holes on its surface, two lateral for holding the shafts of a <i>prabhā</i> and two frontal for holding the supports of two attendant deities. The lateral holes have corresponding rings on the inside of the pedestal. Wears <i>saṅghāṭi</i> covering the body completely and in horizontal wavy lines up to the waist. An under-garment is present. Right hand <i>abhaya</i> , left hand <i>varada</i> . Palm-marks as in (pl. XXIX, 39). <i>Ūṛṇā</i> -mark as in (pl. XXX, II). Hair on the head in six rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .
22 * 6893 (pl. XXVII, no. 68).		<i>Buddha</i> —standing on a <i>padmāsana</i> . Right hand <i>abhaya</i> , left <i>varada</i> . The following Tamil inscription is incised on the lowest rim of the <i>āsana</i> in its front and the characters are of the 14th century A.D. <p>பா ல ன ம லை எ தி அ ரை தே வ ி  pā la ṇ ma lai e ti a rai te va r</p> “ The protector, the Royal Ascetic of the hills.” These refer to the Buddha, who, though of royalty, renounced even when young the world and took to the ascetic life of the hills, for saving humanity. <i>Arai</i> =the foot of the <i>Bodhi</i> tree. As such <i>Arai devar</i> means the God who obtained <i>bodhi</i> under the <i>Bodhi</i> tree, i.e., the Buddha. Palm-mark as in (pl. XXX, 64). <i>Ūṛṇā</i> as in (pl. XXX, 3). <i>Saṅghāṭi</i> in wavy lines covering the body completely and extending to the ankles. Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i> .
23 6895	.. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines from neck to ankle covering shoulders. Left hand holds one end of <i>saṅghāṭi</i> like the Buddha images in Pagan and Sumatra and Nālandā. Right hand <i>abhaya</i> . Palm-mark as in (pl. XXIX, 6). Nipples prominently seen through the <i>saṅghāṭi</i> , suggesting to the latter a silken texture. <i>Ūṛṇā</i> -mark as in (pl. XXX, 19). Hair in six rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . Facial expression comparable with Borobudur Buddhas.
24 6897	.. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> with thick folded edges leaving right shoulder and nipple bare. Right hand <i>abhaya</i> with the following palm-mark (pl. XXX, 63-A). Left hand <i>kaṭaka</i> or <i>āhūya-varada</i> . <i>Ūṛṇā</i> -mark as in (pl. XXX, 8). Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . Third <i>cīvara</i> as a thick band over left shoulder, major part of it behind.

\* Asterisk denotes that the specimen is figured in this Bulletin.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 41·7 cm. Without pedestal 29·3 cm.	.. Indigenous. Cf. Vijayanagara type.	..
With pedestal 18 cm. .. Without pedestal 15 cm.	.. Indigenous. Late Coḷa .. ..	..
With pedestal 17 cm. .. Without pedestal 14·5 cm.	.. Cf. Javanese .. ..	..
With pedestal 17 cm. .. Without pedestal 14·3 cm.	.. Not clear but not indigenous ..	..



Serial number.	Museum number.	Description.
25	* 6898 (Pl. XXVII, no. 67).	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Tricivara</i> including thick folded band-like cloth over left shoulder, major part of which is behind. Right shoulder bare. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark (pl. XXIX, 3). <i>Ūrṇā</i> -mark as in (pl. XXX, 6). Hair in six rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . One of the petals of the <i>āsana</i> bears the Tamil (Vrantha) letter — டா — <i>mā</i> — in characters of the 10th century A.D.
26	6899 .. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> with <i>saṅghāṭi</i> in wavy lines from neck to ankle, covering shoulders. Palm-mark as in (pl. XXIX, 3). Right hand <i>abhaya</i> , left <i>varada</i> . Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i> .
27	6901 .. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> with <i>saṅghāṭi</i> in wavy lines from neck to ankle, covering shoulders. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark though present not clear. <i>Ūrṇā</i> as in (pl. XXX, 5). Hair in ten rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .
28	* 6902 (Pl. XXVII, no. 72).	<i>Buddha</i> —standing on a <i>padmāsana</i> with <i>saṅghāṭi</i> in wavy lines from neck to ankle, covering shoulders. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark (pl. XXIX, 57). <i>Ūrṇā</i> as in (pl. XXX, 8). Hair in ten rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . An inscription (incomplete) in Tamil characters of the 13th century A.D., is found on the lowest rim of the <i>āsana</i> behind reading as ; .. மு லை சிரமா .. .. Mu lai śirama = Mul(l)ai Śirama (ṇa). The Śrama (ṇa) of the order of mullai. Mullai being a kind of tree is evidently the emblem of the mendicant order to which this Śramaṇa belonged.
29	6903 .. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines extending to the ankles, covering both shoulders. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 55). <i>Ūrṇā</i> as in (pl. XXX, 2). Hair in seven rows of studs surmounted by flame-like <i>uṣṇīṣa</i> .
30	6904 .. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines extending to the ankles, covering both shoulders. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 3). <i>Ūrṇā</i> -mark as in (pl. XXX, 6). Hair in nine rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .
31	6905 .. ..	<i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines, extending to the ankles, covering both shoulders. Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 3). <i>Ūrṇā</i> -mark as in (pl. XXX, 21). Hair in five rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 16 cm. ..	.. Cf. Gupta type .. ..	..
Without pedestal 14 cm.		
With pedestal 15 cm. ..	.. Crude workmanship .. ..	..
Without pedestal 12 cm.		
With pedestal 13·5 cm. ..	.. Long nose. Inferior work. South	..
Without pedestal 12 cm.	Indian.	
With pedestal 13 cm. ..	.. Bad workmanship. Late Coḷa ..	..
Without pedestal 10·8 cm.		
With pedestal 12 cm. ..	.. Indigenous. South Indian .. ..	..
Without pedestal 10 cm.		
With pedestal 11 cm. ..	.. Indigenous .. ..	..
Without pedestal 9·5 cm.		
With pedestal 10·3 cm. ..	.. Face crude .. ..	..
Without pedestal 8·5 cm.		

Serial number.	Museum number.	Description.
32	6906	.. .. <i>Buddha</i> —standing on a <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines from neck to ankles, covering both shoulders. Right <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 47). <i>Ūṇā</i> -mark as in (pl. XXX, 19). Hair in eight rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .
33	* 6915 (pl. no. 18).	XXIV, <i>Buddha</i> —standing on <i>padmāsana</i> attached to a <i>bhadrāsana</i> , the latter provided with two holes on its surface and two rings inside to hold the shafts of a <i>prabhā</i> (missing). Right hand <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 4). <i>Ūṇā</i> -mark as in (pl. XXX, 2). <i>Saṅghāṭi</i> in wavy lines from neck to ankle covering both shoulders. Hair in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . On either side of the <i>bhadrāsana</i> can be seen, the design of a rosette (lotus) embossed, while on its upper rim behind is the following Tamil inscription in characters not later than 1400 A.D. ; <div style="text-align: center;">அ ரி ய ரா ர னா ய க ர</div> A ri ya ra r nā ya ka r = The Nāyakar (Buddha) set up by Ariyarar (= Harihara).
34	6918	.. .. <i>Buddha</i> —standing on <i>padmāsana</i> attached to <i>bhadrāsana</i> <i>Saṅghāṭi</i> in wavy lines from neck to ankle, covering both shoulders. Right <i>abhaya</i> , left <i>varada</i> . Palm-mark as in (pl. XXIX, 3). <i>Ūṇā</i> -mark indistinct. Hair in five rows of studs surmounted by flame-like <i>uṣṇīṣa</i> .
35	6919	.. .. <i>Buddha</i> —standing on a <i>padmāsana</i> attached to a <i>bhadrāsana</i> , the latter bearing four holes for holding <i>prabhā</i> (2 below and 2 above). <i>Saṅghāṭi</i> in wavy lines from neck to ankles, covering both shoulders. Palm-mark as in (pl. XXX, 89). <i>Ūṇā</i> -mark as in (pl. XXX, 12). Hair in six rows of studs surmounted by a flame-like <i>uṣṇīṣa</i> .
36	6920	.. .. <i>Buddha</i> —standing on a <i>padmāsana</i> attached to a <i>bhadrāsana</i> , the latter with two nails (one broken) at the sides and carving in front. <i>Tricīvara</i> including a band-like cloth worn over left shoulder, major portion behind. Right <i>abhaya</i> , left <i>varada</i> . Right shoulder bare with nipple prominent. Palm-mark as in (pl. XXX, 77). Right thumb missing. <i>Ūṇā</i> -mark is a dot. Hair in three rows of curls surmounted by flame-like <i>uṣṇīṣa</i> .

\* Asterisk denotes that the specimen is figured in this Bulletin.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 9·4 cm. ..	Indigenous .. .. .	..
Without pedestal 8 cm.		
With pedestal 17 cm. ..	Indigenous. Vijayanagara type ..	..
Without pedestal 11·3 cm.		
With pedestal 12 cm. ..	Crude face .. .	..
Without pedestal 7·5 cm.		
With pedestal 11·5 cm. ..	Cf. Gupta type. [Coomaraswamy,	..
Without pedestal 8·5 cm.	<i>H.I.I.A.</i> , fig. 160].	
With pedestal 11·5 cm. ..	....	Palms dispro-
Without pedestal 9·7 cm.		portionately large.

Serial num- ber.	Museum number.	Description.
37	6900 (pl. XXVII-71)	<p><i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Śaṅghāṭi</i> in wavy lines from neck to ankle, covering both shoulders. Right <i>abhaya</i>, left <i>varada</i>. Palm-mark as in (pl. XXIX, 4). <i>Ūrṇā</i>-mark (pl. XXX, 2). Hair in eight rows of studs surmounted by a flame-like <i>uṣṇīṣa</i>. Inscription in Tamil characters of the 13th-14th centuries A.D. on the lowest rim of the pedestal behind reading as</p> <p style="text-align: center;">தில்லை Tillai</p> <p>“Tillai” is the old name of Cidambaram. <i>Mānikka-vācakar</i> is said to have defeated the Buddhists at தில்லை in a theological debate.</p>
38	6940-A	<p>.. .. <i>Buddha</i>—standing on a <i>padmāsana</i> attached to a <i>bhadrāsana</i>, the latter with two holes on its surface and two rings on its inside for holding the shafts of a <i>prabhā</i> (missing), and with the carving on its façade of <i>Simhanāda</i> seated in <i>mahārāja-līlā</i> pose under a <i>prabhā</i>, flanked by two crouching lions which help his identification. <i>Śaṅghāṭi</i> in wavy lines from neck to waist only, though it extends from neck to ankles, covering both shoulders. Right hand <i>abhaya</i>, left <i>varada</i>. Palm-mark as in (pl. XXIX, 11). <i>Ūrṇā</i>-mark as in (pl. XXX, 1). Hair in five rows of studs surmounted by a flame-like <i>uṣṇīṣa</i>.</p>
39	6882	<p>.. .. <i>Maitreya</i>—standing on a <i>padmāsana</i> with right leg erect and left leg slightly bent. Right hand <i>abhaya</i>, left with a bunch of three flowers. Palm-mark is (pl. XXX, 77). <i>Ūrṇā</i>-mark as in (pl. XXX, 18). <i>Kirīṭa-makuta</i> on head showing the design of a miniature <i>stūpa</i> in front. Has short-skirt secured to the waist by a girdle with a knot-clasp. <i>Yajñopavīta</i> present. Profusely decorated with necklaces, <i>ūḍara-bandha</i>, <i>kunḍalas</i>, <i>aṅgadas</i>, <i>bāji-bandha</i>, wristlets, and <i>pāḍasara</i>. <i>Śīras-cakra</i> present behind the <i>Kirīṭa-makuta</i>.</p>
40	6883	<p>.. .. <i>Avalokiteśvara</i>—As <i>Maitreya</i>. (Described as <i>Maitreya Bodhisattva</i> by R. P. Chanda in A.S.I., A.R. 1927-28, p. 151) stands on a <i>padmāsana</i> in <i>samabhaṅga</i> pose. Right hand <i>abhaya</i>; left hand with bunch of three flowers. <i>Kirīṭa-makuta</i> on head but <i>stūpa</i> design on it not found. under-garment in wavy lines of drapery extending up to the ankles. Two stranded <i>Yajñopavīta</i>. Profusely decorated with <i>kunḍalas</i>, <i>udarabandha</i>, necklaces, armllets, wristlets and <i>pāḍasaras</i>. <i>Śīras-cakra</i> present though small. Palm-mark as in (pl. XXIX, 50).</p>

<i>Measurement—height.</i>	<i>Type.</i>					<i>Remarks.</i>
With pedestal 14·3 cm.	..	Indigenous	..	..	..	..
Without pedestal 12·3 cm.						
With pedestal 13 cm.	..	Beaming face suggesting affinity with				..
Without pedestal 9 cm.		Mathura, Buddhapad, Amarāvati				
		types of the Buddha. [Coomara-				
		swamy, <i>H.I.I.A.</i> , figs. 158 and				
		159].				
With pedestal 15·2 cm.	..	Indigenous	..	..	..	Cf. A.S.I., A.R.,
Without pedestal 13 cm.						1927-28
						pl. 38, fig. 4.
With pedestal 11·7 cm.	..	Do.	..	..	..	
Without pedestal 10 cm.						

Serial num- ber.	Museum number.		Description.
41	6885	.. ..	<p><i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> with heavy and wide border-edge is shown covering as usual an undergarment, the lower edge of which hangs much below the <i>sāṅghāṭi</i> near the ankles. The right shoulder is bare revealing the nipple. Right hand shows <i>abhaya</i>; left hand <i>varada</i>. Both show the following palm-mark (pl. XXIX, 38.)</p> <p>Hair on the head which is in beautiful and conventional curls is in five rows and is surmounted by a flame-like <i>uṣṇīṣa</i>. Facial expression is happy being suggestive of contemplative serenity. <i>Ūrṇā</i>-mark which is clearly suggestive of a curl of hair is present on the fore-head and is shaped as in (pl. XXX, 11).</p>
42	6886	.. ..	<p><i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> in horizontal waves, and covering the whole body as usual. Right hand <i>abhaya</i>, left <i>varada</i>. Both show the following palm mark (pl. XXX, 73).</p> <p>Hair on head is in the form of studs arranged in eight rows and is surmounted by flame-like <i>uṣṇīṣa</i> very much conventionalised. <i>Ūrṇā</i>-mark is as in (pl. XXX, 15).</p>
43	6887	.. ..	<p><i>Buddha</i>—Standing on <i>padmāsana</i>. <i>Saṅghāṭi</i> in horizontal wavy lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm-marks (pl. XXX, 68); <i>Ūrṇā</i>-mark is as in (pl. XXX, 10).</p> <p>Hair on head in eight rows of studs and surmounted by conventional flame-like <i>uṣṇīṣa</i>.</p>
44	6888	.. ..	<p><i>Buddha</i>—standing on <i>padmāsana</i> with lowest rim broken and missing. <i>Saṅghāṭi</i> in horizontal wavy lines covering completely the body. Right <i>abhaya</i>; left <i>varada</i>. Palm-marks are as follows (pl. XXX, 65). <i>Ūrṇā</i>-mark is very faint and is as in (pl. XXX, 9).</p> <p>Hair is in eight rows of studs and is surmounted by flame-like <i>uṣṇīṣa</i>.</p>
45	6889	.. ..	<p><i>Buddha</i>—standing on <i>padmāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering completely the body. Right <i>abhaya</i>; left <i>varada</i>. Palm-marks are (pl. XXX, 73). <i>Ūrṇā</i>-mark which is embossed is as follows (pl. XXX, 8).</p> <p>Hair on head is in eight rows of studs and is surmounted by conventional <i>uṣṇīṣa</i>.</p>
46	6890	.. ..	<p><i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm-marks are pl. XXIX, 25 reminding one of a full-spread lotus. <i>Ūrṇā</i>-mark is (pl. XXX, 5).</p> <p>Hair on head in eight rows of studs surmounted by conventional <i>uṣṇīṣa</i>.</p>

<i>Measurement—height.</i>		<i>Type.</i>	<i>Remarks.</i>
With pedestal 29 cm. ..	..	Resembles Gupta Buddha from Sultanganj (Cf. Coomaraswamy, <i>History of Indian and Indonesian Art</i> , fig. 160).	..
Without pedestal 25·3 cm.	..		
With pedestal 27 cm. ..	..	Cf. with Burmese type .. ..	..
Without pedestal 22·7 cm.	..		
With pedestal 26·3 cm. ..	..	Indigenous. Late Cola type ..	..
Without pedestal 22·3 cm.	..		
With pedestal 23 cm. ..	..	Do. ..	..
Without pedestal 20 cm.	..		
With pedestal 22·8 cm. ..	..	Do. ..	..
Without pedestal 18·8 cm.	..		
With pedestal 21 cm. ..	..	Indigenous ..	..
Without pedestal 18 cm.	..		



Serial num- ber.	Museum number.	Description.
47	* 6891 (pl. XXVII, no. 79).	<p><i>Buddha</i>—standing on a <i>padmāsana</i>, the lowest rim of which contains a 15th century Tamil inscription in front reading as follows :—</p> <p style="text-align: center;">ச ரி யி பி ல லை நாயகர் śa ri yi pi l lai nā yā ka r</p> <p>The Nāyaka (<i>Buddha</i>) donated by Sariyipillai, or Śārīpillai (Śārīputra.). Pillai is the Tamil for <i>putra</i>. “Śārīyipillai” is the Tamil equivalent of the Sanskrit name Śārīputra. There were two Tamil Buddhist Ācāryas of the name Śārīputra, one a contemporary of Sambandar and a native of Bodimangai in Coja <i>deśa</i>, and the other of still later times, who was the author of the <i>Pāṭāvātāra</i> in Pāli (see above p. 10.) <i>Saṅghāṭi</i> in horizontal wavy lines covering the body. Right <i>abhaya</i> ; left <i>varada</i> ; palm-marks are as in (p. XXX, 86). <i>Ūrṇā</i>-mark is as in (pl. XXX, 14).</p> <p>Hair on head in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
48	6892	<p>.. .. <i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> in horizontal wavy lines covering the body. Right <i>abhaya</i> ; left <i>varada</i>. Palm-marks, though not well marked show as (pl. XXX, 71). <i>Ūrṇā</i>-mark is (pl. XXX, 5).</p> <p>Hair on head in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
49	6894	<p>.. .. <i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i> ; left <i>varada</i>. Palm-marks are as in (pl. XXIX, 4). <i>Ūrṇā</i>-mark is as in (pl. XXX, 21).</p> <p>Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
50	6896	<p>.. .. <i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> as in no. 6885. Right shoulder, arm and nipple bare. Right hand <i>abhaya</i> ; left <i>āhūye-varada</i>. Palm marks are (pl. XXX, 73). <i>Ūrṇā</i>-mark is as in (pl. XXX, 8).</p> <p>Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
51	6907	<p>.. .. <i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>, the latter having two holes with corresponding socket-holds on the inside of the <i>bhadrāsana</i> for holding the legs of a <i>prābhā</i> (missing). <i>Saṅghāṭi</i> in horizontal wavy line covering the body. Right <i>abhaya</i> ; left <i>varada</i>. Palm-marks are as in (pl. XXIX, 20). <i>Ūrṇā</i>-mark, though present, is not clear.</p> <p>Hair in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>

<i>Measurement—height.</i>		<i>Type.</i>					<i>Remarks.</i>
With pedestal 18·2 cm.	..	Indigenous	..	..	..	..	Of the 14th– 15th century A.D.
Without pedestal 16 cm.							
With pedestal 19 cm.	..	Cf. Kāñcīpuram Buddha type					..
Without pedestal 15 cm.		( <i>Ind. Ant.</i> , Vol. XLIV, pp. 127–29).					
With pedestal 18·2 cm.	..	Indigenous	..	..	..	..	..
Without pedestal 16·2 cm.							
With pedestal 17·2 cm.	..	Do.	..	..	..	..	..
Without pedestal 14·4 cm.							
With pedestal 20·5 cm.	..	Do.	..	..	..	..	..
Without pedestal 14·5 cm.							

- | Serial<br>num-<br>ber. | Museum number.             | Description.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|------------------------|----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 52                     | * 6908 (pl. XXIV, no. 20). | <p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>; the upper rim of the <i>bhadrāsana</i> has behind the following inscription in Tamil of the 15th century A.D.:</p> <p style="text-align: center;">ஆ டு டை பி டி லை<br/> <i>Āḷ u ḍai pi ḷ lai</i> = <i>Āḷuḍai Pillai</i>.</p> <p>This was perhaps the name of the donor of the votive image of the Buddha. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are pl. XXIX, 4. <i>Ūrṇā</i> mark is as in pl. XXX, 8. Hair in ten rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>                                                                                                                              |
| 53                     | 6909 .. ..                 | <p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXX, 73. <i>Ūrṇā</i> mark is faintly as in pl. XXX, 9. Hair in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 54                     | * 6910 (pl. XXIV, no. 19). | <p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>; the latter bears on the lowest rim behind the following inscription in Tamil characters of the 13th century A.D. (late Coḷa):—</p> <p style="text-align: center;">ச ன் க ா ன் டா ன் ந ய க ர்<br/> = <i>Śa ṇ kā ṇ ḍā n Nā ya ka r</i>.</p> <p>“The Nāyakar (Buddha) donated by Śaṅkhāṇḍān.” The donor’s name is given here. Or it may mean the Buddha, the Lord of all treasures (including <i>śaṅkha</i>).</p> <p><i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 3. <i>Ūrṇā</i> mark is as in pl. XXX, 14. Hair on head in eight rows of studs surmounted by the flame-like <i>uṣṇīṣa</i>.</p> |
| 55                     | 6912 .. ..                 | <p><i>Buddha</i>—standing on a <i>padmāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 56. <i>Ūrṇā</i> mark is as in pl. XXX, 13. Hair in rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

<i>Measurement—height.</i>		<i>Type.</i>					<i>Remarks.</i>
With pedestal 22·3 cm.	..	Indigenous	..	..	..	..	Of 15th century
Without pedestal 15 cm.							A.D.
With pedestal 28 cm.	..	Do.	..	..	..	..	..
Without pedestal 20 cm.							
With pedestal 22·3 cm.	..	Face comparable with Coḷa type	..				..
Without pedestal 16 cm.							
With pedestal 21·3 cm.	..	Indigenous	..	..	..	..	..
Without pedestal 18·4 cm.							

Serial num- ber.	Museum number.	Description.
56	* 6913 (pl. XXVII, no. 82).	<p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>, the lowest rim of which (the <i>bhadrāsana</i>) shows the following inscription in Tamil of the 13th–14th century A.D.</p> <p>ந ன் கை பி ள் ளை      ந ா ய க ி ர்  Na n gai pi l lai      Nā ya ka r</p> <p>“The Nāyakar (i.e., Buddha) donated by Naṅgaipillai.” The donor’s name is recorded.</p> <p>The donor’s name is appropriately separated from the term Nāyakar denoting unambiguously the donor’s and the donee’s names.</p> <p><i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 56.</p> <p><i>Ūrṇā</i> mark is as in pl. XXX, 8. Hair in thirteen rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
57	6914      ..      ..	<p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 36. <i>Ūrṇā</i> mark as in pl. XXX, 8. Hair in nine rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
58	* 6916 (pl. XXIV, no. 21).	<p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. Two tiny holes on the upper part of the <i>bhadrāsana</i> with corresponding socket-holds on the inside of the <i>bhadrāsana</i> indicate that they are intended for the legs of a <i>prabhā</i> (missing). In the central sunk part of the <i>bhadrāsana</i>, behind, is an inscription in Tamil characters of the 13th century reading as :</p> <p>ஆ ன ந் த ி ர் தே வ ி ர்  Ā na n da r De va r = “The Devar (i.e., Buddha) donated by Ānandar (Ānanda).” Or Ānandar Devar may mean “Buddha the blissful.”</p> <p><i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 10.</p> <p><i>Ūrṇā</i> mark is as in pl. XXX, 8. Hair in ten rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>
59	6917      ..      ..	<p><i>Buddha</i>—standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. <i>Saṅghāṭi</i> in wavy horizontal lines covering the body. Right <i>abhaya</i>; left <i>varada</i>. Palm marks are as in pl. XXIX, 56. <i>Ūrṇā</i> mark is as in pl. XXX, 7. Hair in eight rows of studs surmounted by flame-like <i>uṣṇīṣa</i>.</p>

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 23·2 cm.	.. Face comparable with Coḷa type ..	..
Without pedestal 15·2 cm.		
With pedestal 17·8 cm.	.. North Indian type. Cf. with	..
Without pedestal 12·3 cm.	Nālandā.	
With pedestal 17·5 cm.	.. Cf. with Sarnath Buddhas (Gupta	..
Without pedestal 12 cm.	type).	
With pedestal 15·6 cm.	.. Indigenous .. .. .	..
Without pedestal 11·8 cm.		

Serial num- ber.	Museum number.	Description.
60	* Y (pl. XXV, no. 23).	<i>Buddha</i> —standing on a <i>padmāsana</i> , the lowest rim of which contains the following Tamil inscription in characters of the 12th–13th centuries A.D.

Line 1. ஸ்வ ஸ்தி ஸ்ரீ தி ரு வி னை து ரை

Sva sti śrī ti ru vi nai tu rai (lai).

2. பெ ரி ய மா னா ம ர

Pe ri ya mā nā ma (lvā) r

“Hail ! Prosperity ! The devotee (*Ālvār*) of the Lord (*Buddha*) who annihilates (*karma*)”. The donor (*Ālvār*) is announced as dedicating the image so that Lord *Buddha* can help him annihilate his *Karma*. பெரியமான் = பெருமான் may also be the name of the donor. *Saṅghāṭi* in wavy horizontal lines covering the body. Right *abhaya* ; left *varada*. Palm marks are as in pl. XXX, 74. *Ūṇā* mark is as in pl. XXX, 6. Hair in eight rows of studs surmounted by a big flame-like *uṣṇīṣa*.

#### PROVINCIAL MUSEUM.

[Fourteen

61	6474	.. ..	<i>Buddha</i> —standing on <i>padmāsana</i> . <i>Saṅghāṭi</i> in wavy lines. Ear lobes long and perforated. Right hand <i>abhaya</i> , left <i>varada</i> with palm marks in both as in pl. XXIX, 58. <i>Ūṇā</i> mark as in pl. XXX, 14. Nine rows of stud-like curls with flame-like protuberance. An inscription in Tamil characters of the 13th century A.D. on the underside of the <i>padmāsana</i> reads as :
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மா தி

Mā ti

Being an incomplete record “*māti*” may be the part of a proper name.

62–	Museum numbers	<i>Buddha</i> —standing. Seven specimens. Similar to no. 6474.
68	not available.	One has an additional <i>bhadrāsana</i> . One has the palm mark as in pl. XXIX, 33. All have hair in rows of studs ranging from 4 to 11 surmounted by flame-like <i>uṣṇīṣa</i> .

\* Asterisk denotes that the specimen is figured in this Bulletin.

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal 24 cm. ..	Cf. with Sultanganj Gupta Buddha] Coomaraswamy, <i>H.I.I.A.</i> fig. 160].	..
Without pedestal 20 cm.		

## PATNA.

specimens]

Not available .. ..	..	South Indian type. Comparable with late Cola bronzes.	..
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Do. .. ..

Do. ..



Serial num- ber,	Museum number.	Description.
69	6472 ' .. ..	<i>Buddha</i> —standing. Description similar to no. 6474 but palm marks are as in pl. XXIX, 33, with central lotus design. <i>Ūrṇā</i> mark is as in (pl. XXX, 22) ; ear lobes are not perforated and hair is in thirteen rows of studs. Inscription in Tamil characters of the 13th century on the lower rim of the <i>padmāsana</i> behind reading as :

த வ ன் செ ய் தா ர் க

Ta va ṇ ce y dā r ka = "One who did penance."

The person referred to may be the Buddha himself who is a "Mahāśramaṇa" as popular in the Buddhist creed  
 "ye dharmā hetuprabhavā... evaṁvādī Mahāśramaṇaḥ."

70	6470 .. ..	<i>Buddha</i> —standing. Similar to no. 6474 but ear lobes not perforated and palm marks are as in (pl. XXIX, 4). Tamil inscription in 13th century characters on the lower rim of the <i>padmāsana</i> behind reads as :
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சௌ ன் டி வி க

Śo ṇā ḷ vi = The female devotee of the Coḷa country  
 (சௌ ன் டி)

*Ālvi* appears to be the Tamil equivalent of *upāsikā* and as such *Śonālvi* is a better reading giving the name of the donor as the female devotee (*upāsikā*) hailing from the Coḷa country.

71	6069 (Similar to pl. IV, fig. 1).	<i>Buddha</i> —standing on <i>padmāsana</i> placed on a <i>bhadrāsana</i> which has two holes on the sides and two slots on the underside for <i>prabhā</i> . Right hand <i>abhaya</i> ; left, <i>kaṭaka</i> . Palm marks as in pl. XXIX, 44.
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*Ūrṇā* mark as in (pl. XXX, 9). Ear lobes long but not perforated. Thirteen rows of stud-like hair crowned by flame-like *uṣṇīṣa*. Tamil inscription of 13th century characters on the upper rim of the *bhadrāsana* behind reading as :

அ ல் கி யா ன் டா ள்

A ḷa gi yā ṇ dā ḷ = "The handsome *Āṇḍāl*."

*Āṇḍāl* is the name of the female donor of the Buddha image or of an *upāsikā* associated with the gift or the making of the image.

<i>Measurement—height.</i>				<i>Type.</i>	<i>Remarks.</i>
Not available	..	..	..	South Indian type. Comparable with late Coḷa bronzes.	..
.. ..				....	
Not available	..	..	..	South Indian.—Late Coḷa (13th century).	..
Do.	..	..	..	Late Coḷa type	.. ..
Do.	..	..	..	South Indian type. Late Coḷa	.. Similar to pl. IV, fig. 1 of the British Museum.

Serial number.	Museum number.	Description.
72	6476 (similar to pl. III, fig. 1).	<i>Buddha</i> —seated in <i>dhyāna-yoga</i> . Right hand <i>bhūsparśa</i> ; left <i>dhyāna</i> . Palm-mark as in (pl. XXIX, no. 3). <i>Ūṇā</i> -mark as in (pl. XXX, no. 24). Ear lobes long and perforated widely. Hair in five rows of curly studs surmounted by highly conventionalized flame-like <i>uṣṇīṣa</i> . Hole behind with corresponding slot on the underside of the <i>āsana</i> for holding <i>chatra</i> . Inscription in Tamil characters of the 15th century on the lower rim of the <i>padmāsana</i> behind reads as :

உடையார்

Uḍaiyār.

Here “Uḍaiyār” presumably refers to Lord Buddha.

73	Number not available.	<i>Buddha</i> —seated. Similar to no. 6476. Workmanship crude. Hair in nine rows of studs with <i>uṣṇīṣa</i> shaped like a tapering flame. Ear lobes long but not perforated. <i>Ūṇā</i> -mark is just a circle (pl. XXX, no. 19).
74	Do.	<i>Buddha</i> —seated. Similar to no. 6476. No <i>āsana</i> . Hopelessly crude.

## CENTRAL

[Six

75	* C. 108 (pl. XXIV, no. 2).	<i>Buddha</i> —standing on a <i>padmāsana</i> attached to rectangular <i>bhadrāsana</i> . Right hand <i>abhaya</i> ; left <i>varada</i> . Flame-like <i>uṣṇīṣa</i> . <i>Ūṇā</i> -mark (pl. XXX, no. 8). Palm-marks (pl. XXX, no. 72). Single robe in wavy lines from neck to wrists and ankles. Tamil inscription on the upper rim of the <i>bhadrāsana</i> in 15th century characters reading as :
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திரு அரங்க நாயகர்

Tiru Araṅga nāyakar

“The Nāyaka (Buddha), the lord of Buddhist forum of theological debate (cf. Madurai Saṅgappalagai).”

76	* C. 109 (pl. XXIV, no. 3).	<i>Buddha</i> —standing on a circular <i>padmāsana</i> . Other details same as in no. 75. Palm-marks as in (pl. XXIX, no. 3). Tamil inscription on the lower rim of the <i>padmāsana</i> behind reading as :
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மண்டை பிள்ளை நாயகர்

Maṇḍaipillai Nāyakar.

“The Nāyakar set up by Maṇḍai Pillai.”

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
Not available .. ..	Vijayanagara type .. ..	..

Do. .. ..	Do. .. ..	..
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Do. .. ..	Cannot be determined .. ..	Crude.
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## MUSEUM, NAGPUR.

## Specimens.]

With pedestal 10" ; .. ..	South Indian ; Vijayanagara type ..	..
Without pedestal 7" .		

With pedestal 7½" ; .. ..	
Without pedestal 6½" .	

Serial num- ber.	Museum number.	Description.
77 * C. 111	(pl. XXIV, no. 1).	<p><i>Buddha</i>—sitting in <i>dhyāna</i> on a triangular <i>padmāsana</i>. The robe on the chest is arranged <i>yajñopavīta</i>-wise, the rim and the folds of the cloths being shown in bold relief on the chest and on the back also, exposing the right chest and the right arm. The navel can be seen through the robe. The <i>uṣṇīṣa</i> and a faint <i>tilaka</i> are seen. Palm-mark is as in (pl. XXIX, no. 4). Inscription on the lower rim, in front reading as :</p> <p>புத்த உத்தம நாயகர்  <i>Buddha uttama nā ya ka r</i> = "The Lord who was the greatest of the Buddhas." Here Śākyamuni Buddha's relative importance to other previous Buddhas such as Dipaṅkara, etc., is implied.</p> <p>A rectangular hole on the top of the <i>padmāsana</i> at the back with a corresponding slot under the <i>padmāsana</i> to hold a shaft or umbrella-pole.</p>
78 * C. 112	(pl. XXIV, no. 4).	<p><i>Buddha</i>—sitting similar to C. 111. Border lines of the folds of the cloth on the chest and back shown in bold relief as also the <i>tilaka</i> mark on the fore-head. Tamil inscription in 11th century characters on the lower rim of <i>padmāsana</i> behind reads as :</p> <p>சொழ பெரும்பள்ளி ஆழ்வார்  <i>Co la pe ru m pa ḷ ḷi āḷ vā r</i>          "The God (Lord Buddha) of the Coḷa perumpalli."          Evidently the purpose of this inscription is to announce that the votive image of the Buddha belonged to the Buddhist monastery built by the Śailendras and endowed by Rājendra Coḷa.</p>
79 C-114	.. ..	<p><i>Buddha</i>—sitting cross-legged on a triangular <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. Right hand <i>bhūmi-sparśa</i>, left hand resting on the lap with the palm up-turned as in <i>yoga</i> and showing a palm mark like (pl. XXX, no. 90). The usual <i>uṣṇīṣa</i> and a <i>tilaka</i> mark like pl. XXX, no 19 are found besides the usual upper cloth in the <i>yajñopavīta</i> style, with the thick folds near the border leaving the right arm and shoulder bare. A rectangular hole on the <i>padmāsana</i> with corresponding slot underneath are found behind to hold an umbrella.</p>
80- 81	Numbers not avail- able.	<p><i>Buddha</i>—Further descriptive details not available ..</p>

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $5\frac{1}{2}$ " ;    ..    ..	....	..
Without pedestal 4".		
With pedestal $3\frac{3}{4}$ " ;    ..    ..	Early Cola, 11th century A.D.    ..	...
Without pedestal 3".		
With pedestal 5"    ..    ...		..
Without pedestal 3".		
Not available    ..    ..    ..	....	..

Serial  
num-  
ber.

Museum number.

Description.

Dacca

[Fifteen

- 82 Nil .. .. *Buddha*—Seated in *dhyāna* on a triangular *padmāsana*. Both hands rest on lap in *dhyāna*. *Ūrṇā*-mark as (pl. XXX, no. 8). Flame-like *uṣṇīṣa*. Upper cloth arranged *yajñōpavīta*-wise, leaving right arm, shoulder and nipple bare, its edges marked as well-lined folds both in front and behind. Palm mark as in (pl. XXIX, no. 21), present only on right hand.
- 83 \* Nil (pl. XXIV, no. 5). *Buddha*—Similar to no. 82. *Padmāsana* broken and corroded but had originally Tamil letters engraved behind, one letter per one lotus petal, since obliterated. Only one letter that remains has been figured as pl. XXIV, no. 5 and reads :

௮௪

Ce No sense is possible.

- 84 Nil .. .. *Buddha*—Similar to no. 82. *Ūrṇā*-mark is a *tilaka* (pl. XXX, no. 29). The edges of the upper cloth are marked in bold lines and folds in front and behind. A row of file-like vertical lines around the waist suggests the skirt of an under-cloth tied round the waist.
- 85 Nil .. .. *Buddha*—Standing *samabhaṅga* on a round *padmāsana*. Right hand *abhaya*. Left *varada*. Palm-marks as in (pl. XXIX, no. 3) *Ūrṇā* is a *tilaka*. Flame-like *uṣṇīṣa*. A long close fitting *sanghātī* in flowing lines covers the body except hands and feet.
- 86 Nil .. .. *Buddha*—Standing on a *padmāsana* in *samabhaṅga*. Similar to no. 85. *Ūrṇā* is *tilaka*. Flame-like *uṣṇīṣa*. Palm-marks are as in (pl. XXIX, no. 55).
- 87 \*Nil (pl. XXIV, no. 6). *Buddha*—Standing. Similar to no. 85. The lowest rim of the *padmāsana* reveals behind two Tamil letters of 13th century reading as

கா தி

Ga ti

“ Shelter ”.

The term ‘ ga ti ’ has here perhaps a theological import such as a devotee’s prayer to Lord Buddha that the Buddha was his ‘ resort ’ or ‘ hope ’ or ‘ shelter ’ or ‘ asylum.’ Such usage of the term (*ga ti*) was common in Vaiṣṇava and Śaiva hymnology of South India of the 7th to 10th centuries A.D.

\* Asterisk denotes that the specimen is figured in this Bulletin.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
MUSEUM.		
Specimens].		
With pedestal 4" ; .. ..	....	..
Without pedestal 3 $\frac{1}{4}$ " .. ..		
With pedestal 6 $\frac{1}{2}$ " ; .. ..	Late Coḷa type (13th century) ..	..
Without pedestal 5".		
Do.	....	
With pedestal 7 $\frac{3}{4}$ " ; .. ..	Type comparable with Kāñcīpuram	..
Without pedestal 6 $\frac{1}{2}$ ".	( <i>Ind. Ant.</i> , vol. XLIV, pp. 127-29.)	..
With pedestal 6 $\frac{1}{2}$ " ; .. ..	....	..
Without pedestal 5 $\frac{1}{2}$ ".		
With pedestal 6 $\frac{1}{2}$ " ; .. ..	Late Coḷa type .. ..	..
Without pedestal 5 $\frac{1}{2}$ ".		



Serial number.	Museum number.	Description.
88	* Nil (pl. XXIV, no. 10).	<p><i>Buddha</i>.—Standing. Similar to no. 85. <i>Ūṛṇā</i> is a <i>tilaka</i>. Flame-like <i>uṣṇīṣa</i>. Palm-marks are as in (pl. XXIX, no. 55). Tamil inscription on the lowest rim of the pedestal behind reading as in (pl. XXIV, no. 10).</p> <p>மாணா சிரமன சிரி நாயகர்  <i>mā nā ḷ śira mana (ṇa) śi ri Nāyakar.</i></p> <p>The female mendicant (Śramanā) by name Śramaṇa Śri or Śiri made the donation of the image of Nāyakar (Buddha). மாணா (பெண்). Mānāḷ means female. Śramana Śri or Śiri was her name. The votive image of the Buddha was her dedication. Śramana Śiri is comparable with names of <i>Bhikṣuṇīs</i> like Cānti Siri, Bodhi Siri occurring in Nāgārjuna-konḍa inscriptions.</p>
89	Nil .. ..	<p><i>Buddha</i>.—Standing. Similar to no. 85. Palm-marks are as in (pl. XXIX, no. 35). Faint traces of one or two letters exist on the lowest rim of the <i>āsana</i> behind but nothing can be made out clearly.</p>
90	* Nil, — ..	<p><i>Buddha</i>.—Standing. Similar to no. 85. <i>Ūṛṇā</i>-mark not clear but present. Palm-marks (pl. XXIX, no. 4).</p>
91	* Nil (pl. XXIV, no. 11).	<p><i>Buddha</i>.—Standing. Similar to no. 85. <i>Ūṛṇā</i>-mark is just a dot. Flame-like <i>uṣṇīṣa</i>. Tamil inscription on the lowest rim of the pedestal in front in 13th century characters reading as—</p> <p>நாயக பிள்ளை நாயகர்  <i>Nā ya ka piḷḷai nā ya kār</i></p> <p>“The Nāyakar (image of the Buddha), the gift of Nāyaka piḷḷai”. Evidently the name of the donor of this votive image of the Buddha.</p>
92	Nil .. ..	<p><i>Buddha</i>.—Standing similar to no. 85. <i>Ūṛṇā</i> is a <i>tilaka</i>. Flame-like <i>uṣṇīṣa</i>. Left palm presenting <i>varada</i> projects very much forward. Palm marks are as in (pl. XXIX, no. 12).</p>
93	Nil .. ..	<p><i>Buddha</i>.—Similar to no. 85. Badly corroded. Stands on a <i>padmāsana</i> attached to a <i>bhadrāsana</i>. Long robe as in Amarāvati stone sculptures (excavated by Rea) exposing right arm, shoulder and nipple and the left forearm from where hang the folds of the cloth. The skirt is marked in bold folds hanging in front and back.</p>

<i>Measurement—height.</i>			<i>Type.</i>	<i>Remarks.</i>
With pedestal 7"	..	..	Late Coḷa (13th century)	..
Without pedestal 6".				
Without pedestal 7"	..	..	Cakra-mark similar to Vijayanagar	..
With pedestal 6".			type—compare with Viṣṇu images.	
With pedestal 9"	..	..	....	..
Without pedestal 7".				
With pedestal 6"	..	..	....	..
Without pedestal 5".				
With pedestal 4½"	..	..	....	.
Without pedestal 4".				
With pedestal 7½"	..	..	....	.
Without pedestal 5".				

Serial num- ber.	Museum number.	Description.
94	* Nil (pl. XXIV, no. 9).	<p><i>Buddha</i>—Standing. Right hand <i>abhaya</i>, left <i>varada</i>. Palm-marks (pl. XXIX, no. 4). <i>Ūṛṇā</i> is a <i>tilaka</i>. Flame-like <i>uṣṇīṣa</i>. Tamil inscription of 13th century characters on the lowest rim of the pedestal behind (pl. XXIV, no. 9), reads as—</p> <p>தலைமனை பூவபிள்ளை நாயகா  Ta lai ma nai pū rva pi ḷ lai nāyakar</p> <p>“The Nāyakar (<i>Buddha</i>) put up by Pūrva piḷlai, who was of noble lineage or who was the headman or chief of the village or place.”</p> <p>Here the donor of the votive offering is referred to.</p>
95	* Nil (pl. XXIV, no. 7).	<p><i>Buddha</i>—Standing. Similar to no. 93. There are two holes on the surface of the <i>bhadrāsana</i>, one on either side of the circular <i>padmāsana</i> into which the shafts of a <i>prabhā</i> (missing) should have originally passed. Under the <i>bhadrāsana</i> are two slots to catch the tips of the shafts when inserted through the holes. <i>Ūṛṇā</i> is a <i>tilaka</i> dot. <i>Ūṣṇīṣa</i> flame-like. Palm marks are as in (pl. XXIX, no. 55). Tamil inscription in characters of the 13th century on the upper rim of the <i>bhadrāsana</i> behind reading as : (pl. XXIV, no. 7)—</p> <p>“துக்கை யாழ்வி”  “Du k kai yā ḷ vi”</p> <p>“The female devotee (<i>upāsikā</i>) by name Dukkai (i.e., Durgai)”. Presumably the donor of the votive image was Durgai.</p>
96	* Nil (pl. XXIV, no. 8).	<p><i>Buddha</i>—Similar to no. 95 in all details. Palm-marks (pl. XXIX, no. 55). Tamil inscription of the 12th—13th centuries on the upper rim of the <i>bhadrāsana</i> behind reads as (pl. XXIV, no. 8)—</p> <p>“தனத பிள்ளை ச”  <i>Dhanada piḷlai śa</i>.  Name of the donor of the image.</p> <p>The name of the donor here is Dhanada Pillai. The significance of the letter ‘Śa’ is not clear. Śa is perhaps the beginning of “Śramaṇa”. A single Grantha letter, unusually big and clearly out of proportion with the letters or the inscription of Dhanada Pillai discussed above, can be seen on the lowest rim of the <i>bhadrāsana</i> behind and reads as :</p> <p>ம  Ma</p> <p>The legitimate place of the letter in the palaeographical evolution of the Tamil script will be the 11th century A.D. This read with the unaccounted letter Śa in the other inscription may give a connected word as ‘சம’ for ‘சமண’ standing for a Śramaṇa.</p>


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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $9\frac{1}{4}$ " .. ..		..
Without pedestal $7\frac{1}{2}$ ".		

With pedestal $7\frac{1}{2}$ ".	...	...	Late Cola	...	—	—	—	—
Without pedestal $5\frac{1}{4}$ ".								

With pedestal $8\frac{1}{2}$ ".	...	...	Type Cola	...	...	—	—	—
Without pedestal $5\frac{3}{4}$ ".								

Serial number.	Museum number.	Description.
		PRINCE OF WALES
		[Sixteen
		Though 16 images of the Buddha were acquired, only 6 inscribed specimens were available for examination and are described here.
97	* N.G. 1/16 (pl. XXIV, no. 13).	<i>Buddha</i> standing in <i>samabhaṅga</i> on <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i> . Right hand <i>abhaya</i> , left <i>varada</i> with palm marks as pl. XXIX, no. 3. <i>Ūṛṇā</i> is a <i>tilaka</i> . Flame-like <i>uṣṇīṣa</i> . Single long robe in wave-like lines covers the whole body. An inscription in Tamil characters of the 13th century on the upper rim of the <i>bhadrāsana</i> behind reading as உமா நாயகர்—Umā Nāyakar. The Nāyakar (Buddha) set up by the lady Umā.
98	* N.G. 2/16 (pl. XXIV, no. 17).	<i>Buddha</i> . Similar to no. 97. Palm-marks are pl. XXIX, no. 55. Tamil inscription on the upper rim of the <i>bhadrāsana</i> behind reading as : 1st side—குறை ஆழ்விநாய 2nd side—ஞர் 1st side— <i>Duṛai Ālvi Nāya</i> 2nd side— <i>Nā r</i> “The Nāyanār (Lord Buddha) set up by the female devotee Duṛai.”
99	* N.G. 3/16 (pl. XXIV, no. 16).	<i>Buddha</i> . Similar to no. 97. Palm-marks as in pl. XXIX, no. 45. Tamil inscription on the lower rim of the pedestal behind reading as உதயப் பிள்ளை நாயகர் “Udayappillai (set up the image of) Nāyakar (i.e., Buddha) ”.
100	* N.G. 4/16 (pl. XXIV, no. 14).	<i>Buddha</i> . Similar to no. 99. Standing on a <i>padmāsana</i> only. No <i>ūṛṇā</i> mark. Palm-mark pl. XXIX, no. 3. Tamil inscription on the lower rim of the <i>āsana</i> behind reading as :— எதிரிநாச்சி நாயகர் Etirināccināyakar “The Nāyakar (i.e., Buddha) donated by the noble lady Etiri or by the woman Etiri Nācci.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
<b>MUSEUM, BOMBAY.</b>		
<b>Specimens.]</b>		
With pedestal 10" .. ..	....	..
Without pedestal 7".		
With pedestal 7 $\frac{3}{4}$ " .. ..	Vijayanagara ; 15th century ..	...
Without pedestal 5 $\frac{1}{4}$ ".		
With pedestal 8" .. ..	....	—
Without pedestal 7".		
With pedestal 7 $\frac{1}{2}$ " .. ..	....	
Without pedestal 6 $\frac{1}{2}$ ".		

Serial number.	Museum number.	Description.
101	* N.G. 5/16 (pl. XXIV, no. 15).	<p><i>Buddha.</i> Standing. Similar to no. 99. Palm-marks are pl. XXIX, no. 55. <i>Ūrṇā</i> mark is as in pl. XXX, no. 10. Close fitting robe in wave-like lines. Tamil inscription on the back enclosed symmetrically in the lotus petals of the <i>padmāsana</i>, two letters per petal, reading as—</p> <p>உலக நாதந  Ulaganāthan</p> <p>“The Lord of the World.”</p> <p>Better than the name of an individual, the name “Ulaganāthan,” may, by virtue of its association with a votive image of the Buddha (on which it is found) stand for Lord Buddha himself.</p>
102	* N.G. 6/16 (pl. XXIV, no. 12).	<p><i>Buddha.</i> Seated on a triangular <i>padmāsana</i> in <i>dhyāna</i>. A close fitting robe without wave-like lines but with thick folds at the edges (both in front and back) covers the body leaving his right arm, shoulder, right nipple bare. Palm marks visible but not clear. <i>Ūrṇā</i>-mark is as in pl. XXX, no. 5 and <i>uṣṇīṣa</i> is flame-like.</p> <p>Tamil inscription on the lower rim of the <i>padmāsana</i> behind (pl. XXIV, no. 12) reading as</p> <p>அதி பத்தர நாயகர்  A ti bhaddra Nā ya kar</p> <p>“The Nāyakar (Buddha) donated by Atibhadra.”</p> <p>Atibhadra was the name of the donor of the image.</p>
103– 112	Numbers not available.	<p><i>Buddha.</i> Ten uninscribed. Though acquired by the Bombay Museum were not available as the 6 inscribed ones alone were sent for the writer’s examination.</p>
<p style="text-align: right;">PHAYRE MUSEUM,</p> <p style="text-align: right;">[Thirteen</p> <p>The Director General of Archæology distributed the Nāga-paṭṭiṇam finds of 1926, in India, Burma and the United Kingdom. To the share of the Rangoon Museum fell 13 images of the Buddha. Three of them were inscribed and hence sent to the writer for examination. The remaining 10 were neither sent nor particulars given beyond a laconic description of them as Buddhas.</p>		
113– 122	Numbers not available.	<p><i>Buddha</i>—Ten specimens .. .. .</p>

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $5\frac{3}{4}$ " .. ..	....	..
Without pedestal $4\frac{3}{4}$ ".		

With pedestal 5" .. ..	....	..
Without pedestal 4".		

Not known .. ..	Not known .. ..	..
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RANGOON, BURMA.

Specimens.]

Not known .. ..	Not known .. ..	..
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- | Serial<br>num-<br>ber. | Museum number.            | Description.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|------------------------|---------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 123                    | * Nil (pl. XXVI, no. 55). | <p><i>Buddha</i>. Seated in <i>dhyāna</i> on a triangular <i>padmāsana</i>: <i>Ūṛṇā</i>-mark is pl. XXX, no. 4. Flame-like <i>uṣṇīṣa</i>. Has two cloths, the upper cloth with folded ends which are thrown over the left shoulder <i>yajñopavīta</i>-wise, leaving the right arm, shoulder and nipple bare.</p> <p>Palm mark is as in pl. XXIX, no. 1. An inscription in Coḷa-Grantha characters of the 13th century, in excellent state of preservation, found in front on the upper rim of the pedestal, just below the Buddha's crossed-legs, reads as :</p> <p style="text-align: center;">தர்மமஸௌநந்<br/>Dharmma se nan.</p> <p>'Dharmasenan' was presumably the name of a celebrated Buddhist Ācārya of South India in 12th—13th century A.D.</p> |
| 124                    | * Nil (pl. XXVI, no. 54). | <p><i>Buddha</i>—seated in <i>dhyāna</i>. Right palm with mark as in pl. XXIX, 3. <i>Ūṛṇā</i> mark is as in pl. XXX, no. 24. <i>Uṣṇīṣā</i> is a converging flame. Dress similar to no. 123. A slot on the <i>padmāsana</i> behind with a corresponding ring underneath on the inner side of the <i>padmāsana</i> shows that a parasol went behind. Tamil inscription in 13th century characters on the lowest rim of the <i>padmāsana</i> behind, reads as :</p> <p style="text-align: center;">குரவர் நாயகர்<br/>Ku ra var Nāyakar.</p> <p>"The God who is a Deśika (<i>Guru</i>)."</p>                                                                                                                                                                 |
| 125                    | * Nil (pl. XXVI, no. 56). | <p><i>Buddha</i>—standing. <i>Padmāsana</i> on <i>bhadrāsana</i>. Right hand <i>abhaya</i>, left <i>varada</i>. Palm marks are <i>cakra</i>. <i>Ūṛṇā</i> mark is a dot. Flame-like <i>uṣṇīṣa</i>. Long robe in wavy lines from neck to feet, leaving only palms and feet bare as in Kāñcī-puram Buddhas. Tamil inscription on the sunk bands of his <i>bhadrāsana</i> reads as :</p> <p style="text-align: center;">Back side பெரியபிரா<br/>Pe ri ya pi rā<br/>Right side நா-கார்<br/>Nā (ya) kā (ka) r</p> <p>"The Nāyakar (<i>Buddha</i>), the Great God."</p>                                                                                                                                                                                         |

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $9\frac{1}{2}$ " .. ..	....	--
Without pedestal $7\frac{1}{2}$ ".		
With pedestal $10\frac{1}{2}$ cm. .. ..	..	
Without pedestal $7\frac{1}{2}$ cm.		
With pedestal $7\frac{1}{2}$ cm. .. ..	..	
Without pedestal $5\frac{5}{8}$ cm.		

Serial num- ber.	Museum number.	Description.
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TRIVANDRUM GOVERN

[Three

Three images of the Buddha were acquired. One, which was inscribed, was alone sent for examination.

126-127 Nil. . . . . *Buddha*—standing. Two specimens. Long robe from neck to feet. Right *abhaya*, left *varada*.

128 \* Nil (pl. XXV, *Buddha*—similar to nos. 126-127. Tamil inscription all round the central rim of the *bhadrāsana* in 13th century characters reading as :

Right side சமயமனதிற்கொ  
sa ma ya ma na dir ko

Back ஸ்ருகுதெவபெ  
ḷ ḷu ku De va pe

Left side ருமாள் எழுந்தரு  
ru mā ḷ eḷunda ru

Front லிவித்தனாயகா  
ḷi vitta nā ya kar

“The Nāyakar (i.e., Lord Buddha) set up by Deva Perumāḷ for the latter’s clear comprehension of the *Samaya* (Buddhism).”

Here by *Samaya* the Buddhist *samaya* or philosophy is meant and the gift of this image by Deva Perumāḷ was obviously for the benefit to accrue to the donor in the manner of his clearly understanding the tenets of the Buddhist faith.

BRITISH MUSEUM,

[Three

129 \* 1928/10-16. (pl. IV, *Buddha*—standing on a *padmāsana* attached to a *bhadrāsana*. Nails of *prabhā* (missing). Right hand *abhaya*, left *Kaṭaka*. Palm marks not clear. *Ūṇā* is as in pl. XXX, no. 3. Ear lobes elongated but not perforated. *Uṣṇīṣa* with cranial protuberance only. Hair in rows of studs. *Saṅghāṭi* arranged *yajñōpavīta*-wise with the bands at the edges emphasised and exposing right arm, chest and nipple. A horizontal line near the waist with vertical undulations below it outlines the undergarment. Tamil inscription on the upper rim of the *bhadrāsana* behind and on right side (pl. XIX, no. 65) reading as :

நம்பிப் பிள்ளை நாய  
Nambippillai Nāya

கார்  
Kār

“The Nāyakar (i.e., Lord Buddha) of Nambippillai.”  
The votive offering of the image of Buddha is by Nambi Pillai.

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
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MENT MUSEUM.

specimens.]

Not known	.. ..	..
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Do.	.. ..	..
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LONDON.

specimens.]

Not available	.. ..	Type, Early Coḷa	.. ..	..
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Serial number.	Museum number.	Description.
130	* 1928/10-16, 5 (pl. IV, 3 ; XIX, 64).	<p><i>Buddha</i>—standing. Right hand <i>abhaya</i>, left broken but presumably “<i>varada</i>”. <i>Saṅghāṭi</i> in wavy lines from neck to toes. Palm mark as in pl. XXIX, no. 3. <i>Ūrṇā</i> not clear. Hair in five rows of studs with thick flame-like <i>uṣṇīṣa</i>. Tamil inscription on the lower rim of the <i>padmāsana</i> (pl. XIX, no. 64) reading as :</p> <p>புத்தசிலை நாயகர்  <i>Buddha Siṅga Nāyakar.</i></p> <p>“The Nāyakar (i.e., Lord Buddha) set up by or of Buddha Siṅga (Buddha-Siṃha)” or “The Lord Buddha-Siṃha or Śākyasiṃha”. Śākyasiṃha is the name of the historical Buddha.</p>
131	Not available (pl. IV, 2).	<p><i>Buddha</i>—seated in <i>dhyāna</i> on a <i>padmāsana</i>. <i>Saṅghāṭi</i> arranged <i>yajñōpavīta</i>-wise with emphasised and broad edge. High and thick flame-like <i>uṣṇīṣa</i>. Similar to Kāñcīpuram seated Buddha (<i>Ind. Ant.</i>, Vol. XLIV, fig. 3) found in a garden adjoining Kāmākṣī Devī temple in Kāñcīpuram.</p>
Gwalior State		
[Three		
All the three were heavily corroded on the base.		
132	* Not available (pl. XXVI, 62).	<p><i>Buddha</i>—standing in <i>samabhaṅga</i> on an inverted <i>padmāsana</i>. Right hand <i>abhaya</i>, left <i>varada</i>. Owing to heavy corrosion, the following Tamil letters alone survive on the lowest rim of the <i>padmāsana</i> behind (pl. XXVI, no. 62) :</p> <p>கவராண்டி Ka va rā ṇ ḍ i.</p> <p>“The Aṇḍi or <i>Bhikṣu</i> of or with the <i>Kavar</i> or forked staff”. The word “Kavar” means a bifurcated branch (மரக்கம்பு) or a forked staff. Its association with Aṇḍi who is a mendicant probably stands for one of a mendicant class or order which had a forked staff (கவர) as its distinguishing mark. Similar distinguishing marks characterise mendicants of other faiths such as the <i>Traidāṇḍikas</i>, the <i>Dvi-daṇḍikas</i>, <i>Eka-daṇḍikas</i>, etc.</p>
133	* Not available (pl. XXVI, no. 63).	<p><i>Buddha</i>—standing. Similar to no. 132 . . . . .  Only 3 letters in Tamil can be made out on the back of the <i>bhadrāsana</i> (pl. XXVI, no. 63) and read as :</p> <p>— — — — — டா — — — — —  . . ? . . ā mā . .</p> <p style="text-align: center;">The meaning is not clear.</p>
134	Not available	<p>.. <i>Buddha</i>—standing. Similar to no. 132. Faint traces of writing on the pedestal but nothing can be made out.</p>

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
Not available .. .. .	Late Coḷa .. .. .	..

Not available .. .. .	Cf. Kāñcīpuram seated Buddha ( <i>Ind. Ant.</i> , Vol. XLIV, fig. 3).	..
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## MUSEUM.

specimens.]

With pedestal $6\frac{3}{4}$ "	.. .. .	..
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Without pedestal $5\frac{3}{4}$ "		
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With pedestal $6\frac{1}{4}$ "	.. .. .	..
Without pedestal $4\frac{3}{4}$ "		

With pedestal 7"	.. .. .	..
Without pedestal 6"		

- | Serial<br>num-<br>ber. | Museum number.                     | Description.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|------------------------|------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                        |                                    | MYSORE GOVERN-<br>[One                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| 135                    | * Not available (pl. XXV, no. 24). | <p><i>Buddha</i>—standing on a <i>padmāsana</i>. Right hand <i>abhaya</i>, left <i>varada</i>. Palm marks pl. XXIX 3. <i>Ūrṇā</i> pl. XXX, no. 9. <i>Uṣṇīṣa</i> is in the form of flames shooting up. <i>Saiṅghāṭi</i> in flowing lines (suggesting drapery) from neck to toes covers the entire body. A well preserved Tamil inscription on the lowest rim of the <i>padmāsana</i> behind (pl. XXV, no. 24) reads as :</p> <p style="text-align: center;">சங்காழி நாயகர்<br/>Śaṅkāḷvi Nāyakar.</p> <p>“The Nāyakar (i.e., image of Lord Buddha) of (i.e., set up by or given by) the female devotee “Śaṅkāḷvi”.</p> <p>The Tamil word <i>Śaṅkai</i> (for <i>Śaṅkā</i>) means also “Venerable, honourable or esteemed”. As such, the female devotee (சங்காழி) is perhaps referred to as “venerable” or “esteemed.” The donor was perhaps a lady devotee of merit and esteem of the times.</p> <p style="text-align: right;">COLOMBO<br/>[Seven</p> |
| 136                    | * 27-32-411 (pl. XXV, no. 26).     | <p><i>Buddha</i>—standing on a pyramidal <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i>. Palm marks are pl. XXIX, no. 10. Right hand <i>abhaya</i>, left <i>varada</i>. Forehead being defaced, <i>ūrṇā</i> mark not clear. Long robe in wavy lines from neck to toes. Flame-like <i>uṣṇīṣa</i>. Two holes on the <i>bhadrāsana</i> behind with corresponding slots underneath the pedestal indicate the presence of a <i>prabhā</i> (now missing). A Tamil inscription of only two letters on the counter-sunk face of the <i>bhadrāsana</i> behind (pl. XXV, no. 26) reading as :</p> <p style="text-align: center;">சிரா<br/>Śi rā.</p> <p>Though only two letters exist, do they stand for <i>Śirāmaṇa</i> which corrected becomes <i>Śramaṇa</i> and stands for a Buddhist <i>bhikṣu</i>, the obvious donor of the votive image ?</p>                                                                                           |
| 137                    | * 27-35-412 (pl. XXV, no. 29).     | <p><i>Buddha</i>—standing on a <i>padmāsana</i>. Long robe in wave-like lines, <i>uṣṇīṣa</i> flame-like. <i>Ūrṇā</i> mark pl. XXX, no. 3. Right hand <i>abhaya</i>. left <i>varada</i>. Palm marks pl. XXIX, no. 13. A Tamil inscription on the lower rim of the pedestal (pl. XXV, no. 29) reads as :</p> <p style="text-align: center;">நம்பாண்டான் நாயகர்<br/>Na m bā ṇ dā n Nāyakar.</p> <p>“The Nāyakar (Lord Buddha) who never fails the faithful.”</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
MENT MUSEUM, BANGALORE.		
specimen.]		
With pedestal $7\frac{1}{4}$ " .. ..	....	..
Without pedestal $6\frac{1}{4}$ ".		
MUSEUM, CEYLON.		
specimens.]		
With pedestal $7\frac{1}{2}$ " .. ..	....	..
Without pedestal 5".		
With pedestal $6\frac{1}{2}$ " .. ..	....	..
Without pedestal $5\frac{1}{2}$ ".		



Serial  
num-  
ber.

Museum number.

Description.

138 \* 27-40-412 (pl.  
XXV, no. 31).

*Buddha*—sitting in *dhyāna* on a triangular *padmāsana*. The palm mark on the right hand which alone can be seen as both palms rest one over the other in *dhyāna-yoga* is the usual pl. XXIX, no. 3. *Ūṇā* mark is a *tilaka*. *Uṣṇīṣa* is flame-like. Upper robe arranged *yaḥṇopavīta*-wise with the border lines marked in bold relief leaving the right arm and shoulder bare. A Tamil inscription on the lower rim of the *padmāsana* behind (pl. XXV, no. 31) reads as :

மிளகன் நாயகர்

Mi ḷa ga n Nā ya kar.

“The Nāyakar (Lord Buddha) of (set up or donated by) Miḷagan”. Miḷagan as the name of a person probably indicates that the donor was a dealer of provisions such as pepper. Names of Śaiva *bhaktas* such as Miḷagu Ceṭṭi (மிளகு செட்டி) occur in the Śiva temples at Ulundurpet and Āttūr in Salem district. An alternative interpretation may be that as Nāyakar means the “Lord”, the epithet Miḷagan மிளகன் may be corrected as மீளிகன் “Miḷigan” so as to give the better reading—  
Miḷigan Nāyakar.”

The great Lord “ (Great Buddha) ”. “Miḷi” means ‘great’.

139 \* 27-44-412 (pl.  
XXV, no. 25).

*Buddha*—sitting in *dhyāna-yoga* on a triangular *padmāsana*. Palm mark on the exposed palm is as in Pl. XXIX, no. 20. *Ūṇā* is a *tilaka*. Upper robe with bold borders exposes right arm and shoulder. A rectangular hole on the *padmāsana* behind with corresponding slot underneath the pedestal to support the shaft of *chatra*. A Tamil inscription in early characters of the 11th century on the lower rim of the *padmāsana* behind (pl. XXV, no. 25) reads as :

கொத்தாண்டி தெவா

Ko t tā ṇḍi Devar.

“The Devar (God) of (i.e., set up by or given by) Kottāṇḍi”.

Here *Deva* means God or Lord Buddha, the subject of the votive offering. Kottāṇḍi is to be split as *Kottu*+ *Āṇḍi* to give the meaning “the mendicant (*bhikṣu*) of a twiggy plant or plant bunch (*Kottu*).” By *kottu* an order of *bhikṣus* was probably meant, whose distinguishing mark was perhaps a plant with twigs. Compare with *Kottāṇḍi* mendicant orders such as *Tridaṇḍi*; *Kavarāṇḍi* (above, p. 108.)

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<i>Measurement Height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $4\frac{1}{4}"$ .. ..	....	..
Without pedestal $3\frac{1}{4}"$ .		

With pedestal $5\frac{1}{2}"$ .. ..	...	..
Without pedestal $4"$ .		

Serial num- ber.	Museum number.	Description.
140	* 27-31-411 (pl. XXV, no. 28).	<i>Buddha</i> —Similar to no. 139 .. .. . Tamil inscription on the pedestal (pl. XXV, no. 28) reads as— திருமால் இட்டநர் நாயனார் Tirumāl Iṭṭanar Nāyanār.

The Nāyanār (donor) who gave the (image of) Lord Buddha (திருமால்).

141	* 27-28-411 (pl. XXV, no. 30).	<i>Buddha</i> —Similar to no. 139 .. .. . Tamil inscription on the pedestal (pl. XXV, no. 30) reads as— “ பொருளர் ” Poruḷar = “ The Lord ”.
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“ Poruḷar ” is from Poruḷ (பொருள்) which means *talaimat* (தலைமை) or superiority, leadership and hence gives the sense of *talaivar* or leader or superior. Being found on a votive image of the Buddha, it describes no doubt Lord Buddha as a Superior or Leader.

142	* 27-43-411 (pl. XXV, no. 27).	<i>Buddha</i> —Similar to No. 142 .. .. . A Tamil inscription on the pedestal (pl. XXV, no. 27) reads as :
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புத்த பிள்ளையை உயக் கொண்ட நாயகர்.

Buddha Piḷḷaiyai uyakkonḍa Nāyakar.

“ The Nāyakar (Lord Buddha) that makes Buddha Piḷḷai live or subsist.”

The idea suggested here is that by the grace of the great Lord Buddha the devotee Buddha Piḷḷai, who is the donor of the image, lives or subsists or obtains salvation. South Indian hagiology acquaints us with this idea of உய்தல் (*uydal*) as sung by the Vaiṣṇava Ālvārs and Śaiva Nāyanmārs.

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<i>Measurement Height.</i>				<i>Type.</i>	<i>Remarks.</i>
Not known	..	..	..	....	..

Do,	..	..	..	....	..
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Do.	..	..	..	...	.
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Serial  
num-  
ber.

Museum number.

Description.

PROVINCIAL MUSEUM,

[Ten

The collection is of images of the Buddha of four types. One of the images is inscribed.

- 143 Not available (pl. XXV, no. 32). *Buddha*—Standing on double *padmāsana* in *Samabhaṅga*. *Śaṅghāṭi* in schematic incised lines covering both shoulders and with edges similar to swallow's tail. Right hand *abhaya*, left *varada*. Palm marks are as in pl. XXX, no. 75, and are interesting. Several rows of curls with flame-like *uṣṇīṣa* on top. Ear lobes very long, *ūrṇā* mark as in pl. XXX, no. 9. A Tamil inscription on the lowest rim of the *padmāsana* in 12th century characters reading as (pl. XXV, no. 32) :—

பாலன ஆவன அகத்தல்வர்கள் நாயகர்

Pālana āvana agattal largal, Nāyakar.

“The Nāyakar (Lord Buddha) (adept) in preservation, creation and destruction.”

*Agattal largal*, when filled up as அகத்தல் வலவர்கள் *agattal vallargal* may give a sense and eulogy of Buddha as an adept in the three functions, creation, protection and destruction with which Brahmā, Viṣṇu and Śiva are associated in Brahmanism.

- 144–148 Not available .. *Buddha*—Five specimens similar to no. 143, but not inscribed. Together with no. 143 they form one type.
- 149 Do. .. *Buddha*—Seated on a *padmāsana*. Right hand *bhūsparśa*, left resting on lap. Marks on the palms and soles of feet are interesting as in pl. XXX, no. 81; *ūrṇā*-mark as in pl. XXX, no. 8. Ear lobes elongated and perforated. Rows of conventional curls (studs) with flame-like *uṣṇīṣa*. *Śaṅghāṭi* arranged *yajñopavīta*-wise. Sash-like *uttarīya* with swallow-tail finish in front and extending all along the back.
- 150–151 Do. .. *Buddha*—Two specimens. Seated on double *padmāsana*. Hands on lap in *dhyāna-yoga*. Palm-marks. *Śaṅghāṭi*, hair in rows of curls and *uṣṇīṣa* as in no. 149. Sash-like *uttarīya* with folds at the edge in front. Socket on pedestal behind with corresponding ring on the underside for holding a *chatra*.
- 152 Do. .. *Buddha*—Seated in *dhyāna* on a rectangular *bhadrāsana* on the back of which a *cakra* standing for *dharma-cakra* with four festoons issuing from it is carved. *Śaṅghāṭi* arranged *yajñopavīta*-wise. *Uttarīya* with swallow-tail end. Palm marks and *ūrṇā* marks are absent. Hair in curls surmounted by flame-like *uṣṇīṣa* which is blunt (probably broken).

<i>Measurement Height.</i>				<i>Type.</i>	<i>Remarks.</i>
LUCKNOW. specimens.]					
Not known	..	..	..	....	
Do.	..	..	..	....	..
Do.	..	..	..	Type Early Cola ; 12th century A.D.	..
Do.	..	..	..	....	..
Do.	..	..	..	Debased specimen of 15th century A.D.	..

Serial  
num-  
ber.

Museum number.

Description.

VICTORIA

[Fourteen

Though 14 were acquired, only 3, which are inscribed were available for examination.

- 153 \* Nil. (pl. XXV, no. 36). *Buddha*—Seated on a triangular *padmāsana* in *dhyāna*. Palm mark as in pl. XXIX, no. 60. *Ūṛṇā*-mark is as in (pl. XXX, no. 8).

*Uttariya* arranged *yagñōpavīta*-wise. A hole on the *padmāsana* behind with a corresponding ring on its underside meant for a *chatra* (missing). Tamil inscription on the lowest rim of the *padmāsana* behind reading as (pl. XXV, no. 36):—

முலைமாநாண்டி.

Mulaimānāṇḍi.

“The mendicant (*āṇḍi*) Mulaimān.” As “mulai” does not give appropriate sense, perhaps “mullai” was meant. “Mullai” may mean “melody” or “wood-land country,” and “Mullaimān” may mean “the lord of woodland country” or “the lord of melody.” Either sense (melody or the woods) may apply to the great *āṇḍi* that the Buddha was, who is described in Buddhist texts, as the *Mahāśramaṇa*, the arch-mendicant (அண்ணலர்), the “lord of woodlands” “having renounced worldly wealth and pleasures and as “the lord of melody”, the melody that came out of his sermons that soothed his followers.

- 154 \* Not known (pl. XXV, no. 35). *Buddha*—Standing in *Samabhaṅga* on a circular *padmāsana* on rectangular *bhadrāsana*. Right hand *abhaya*, left *varada*. Palm marks as in pl. XXIX, no. 3. *Ūṛṇā* mark as in pl. XXX, no. 8. Single robe in wavy-lines from neck to ankles. Flame-like *usṇīṣa*. Tamil inscription on the top rim of the *bhadrāsana* behind (pl. XXV, no. 35) reading as.

சொக்கி நாயகர்

Śokki Nāyakar.

“The Nāyakar (the Buddha) set up by Śokki.” Śokki is the name of a woman.

It is apparent (by now) that Nāyakar refers to Lord Buddha here and elsewhere and not to any individual Nāyakar.

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<i>Measurement Height.</i>	<i>Type.</i>	<i>Remarks.</i>
MUSEUM, KARACHI.		
specimens.]		

. . . .

. . . .

—

With pedestal  $6\frac{1}{2}$ ".Without pedestal  $4\frac{1}{2}$ ".With pedestal  $7\frac{3}{4}$ ".Without pedestal  $5\frac{1}{4}$ ".

—

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Serial number.	Museum number.	Description.
155	* Nil (pl. XXV, no. 37).	<p><i>Buddha</i>—Standing on circular <i>padmāsana</i>, Right hand <i>abhaya</i>, left <i>varada</i>. Palm-marks are interesting as in pl. XXX, no. 78.</p> <p><i>Ūrṇa</i>-mark is reversed as in pl. XXX, no. 27.</p> <p>Long <i>saṅghāti</i> from neck to ankles in waves and concentric lines, revealing navel. Flame-like <i>uṣṇīṣa</i>. Tamil inscription on the lowest rim of the <i>padmāsana</i> in front (pl. XXV, no. 37) reading as :</p> <p>“ பாலனன் புவள நா(ய)கா ”</p> <p>Pālananpūvaḷa Nāyakar.</p> <p>“ The Nāyakar (Buddha) that protects agriculture.”</p>
156-166	Nil .. ..	<p><i>Buddha</i>—Eleven specimens, uninscribed whose description is not available.</p> <p style="text-align: right;">MUSEUM, JAIPUR,</p> <p style="text-align: right;">[Three</p> <p>Only one was received for examination.</p>
167	* No. 1835 (pl. XXV, no. 38).	<p><i>Buddha</i>—Standing in <i>samabhaṅga</i> on a <i>padmāsana</i> attached to a <i>bhadrāsana</i>. Right hand <i>abhaya</i>, left <i>varada</i>. Palm marks are as in pl. XXIX, no. 62. <i>Ūrṇā</i>-mark pl. XXX, no. 9. Long robe in wavy lines. Tamil inscription on the upper rim of the <i>bhadrāsana</i> behind reading as (pl. XXV, no. 38).</p> <p>“ ஆண்டவர் ”</p> <p>Āṇḍavar = “ His Almighty.”</p> <p>The pious donor of this votive image announces with devotion that his dedication is unto the Lord, the Almighty of the Buddhists, the <i>Tathāgata</i>.</p>
168-169	Not available ..	<p><i>Buddha</i>—Description not available .. .. .</p> <p style="text-align: right;">CENTRAL MUSEUM,</p> <p style="text-align: right;">[Three</p>
170	* Nil (pl. XXVI, no. 61).	<p><i>Buddha</i>—Impression of Tamil inscription on the <i>āsana</i> alone was received which reads as (pl. XXVI, no. 61)—</p> <p>“ மாணி ”</p> <p>Māṇi.</p> <p><i>Māṇi</i> means an unmarried religious student, a celibate scholar or unmarried young <i>bhikṣu</i> (perhaps a novice). In all probability the donor of the votive bronze of the Buddha was a Buddhist <i>bhikṣu</i>, a bachelor novice.</p>

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal $8\frac{1}{2}$ ". Without pedestal 7".	....	..
Not known.	...	..
RAJASTHAN.		
specimens.]		
With pedestal $7\frac{3}{4}$ ".    ..    .. Without pedestal $5\frac{3}{8}$ ".    -    ..	....	..
Not known    ..    ..    ..	....	..
LAHORE.		
specimens.]		
Not known    ..    ..    ..	....	..

Serial num- ber.	Museum number.	Description.
171	* Nil (pl. XXVI, no. 59).	<i>Buddha</i> —Inscription on pedestal reading as (pl. XXVI, no. 59)— செகலாயி நாயகர் Śekalāyi Nāyakar. “The Nāyakar (Lord Buddha) set up by a woman hailing from Śekal”. <i>Āyi</i> means mother or any elderly woman. Śekal may be the name of her place.
172	* Nil (pl. XXVI, no. 60).	<i>Buddha</i> —Tamil inscription on pedestal reading as : ஆல்லத்தூர் சொத்திர் Āllattūr Śo tir—“The Arhat or God of Āllattūr.” Either this refers to an <i>Arhat</i> hailing from a place, called Āllattūr whose dedication is announced here, or by <i>Śoti</i> was meant the great radiance ( <i>Śoti—jyoti</i> ), the Buddha himself and by Āllattūr a celebrated Buddhist <i>Kṣetra</i> where existed a <i>vihāra</i> or Buddhist shrine of renown.
SRI PRATAP SINGH MUSEUM,		
[Three		
Though 3 were acquired by this Museum, only 2 (both		
173	Nil .. ..	<i>Buddha</i> —Details not received .. ..
174	* Nil (pl. XXVI, no. 58).	<i>Buddha</i> —Tamil inscription on the pedestal (pl. XXVI, no. 58), reading as : சீராவியான நாயகர் Śīrāviyāna Nāya(ka)r. “The Lord (Buddha) who is the supreme and pure Being ( <i>paramātmā</i> ).
175	* Nil (pl. XXVI, no. 57).	<i>Buddha</i> —Tamil inscription on the pedestal reading as (pl. no. XXVI, 57). உயக்கொண்ட நாயகர் Uyakkonḍa Nāyakar. “The Lord who has undertaken (our or the donor’s) salva- tion.”

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<i>Measurement—height.</i>				<i>Type.</i>	<i>Remarks.</i>
Not known	..	..	..	Inscription in Early Coḷa characters.	..

Not known	..	..	..	....	..
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SRINAGAR, KASHMIR.

specimens.]

inscribed) were available for examination.

Not known	..	..	..	....	..
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....	....	..
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Not known	..	..	..	....	..
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Not available.

Serial  
num-  
ber.

Museum number.

Description.

VARENDRA RESEARCH SOCIETY'S

[Two

- 176 \* 840 (pl. XXV, *Buddha*—Seated in *dhyāna* on a triangular *padmāsana* attached to a rectangular *bhadrāsana*. Two garments. Right arm and shoulder bare. Exposed palm with mark as in pl. XXIX, no. 47. *Ūṛṇā*-mark as in pl. XXX, no. 21. Tamil inscription badly worn out on the sunk band of the *bhadrāsana* behind (pl. XXV, no. 34) reads as

பெய் பிள்ளை நாயநார்

Pey Pillai Nāyanār.

“The Nāyanār (Buddha) set up or donated by Pey Pillai.”

Pey is only a name, perhaps a nickname (*Of* Pey Ālvār).

- 177 \* Nil (pl. XXV, *Buddha*. The image was not available for examination. Impression of Tamil inscription on the upper rim of the pedestal (pl. XXV, no. 33) was sent which reads as :

கணவ(ப)தி ஆழ்வார் நாயகர்

Gaṇava(pa)ti Ālvār Nāyakar.

“The Nāyakar (Lord Buddha) set up or donated by the devotee Gaṇapati.”

MUSEUM AND PICTURE

[Three

- 178 \* A. 5.5 (pl. XXV, *Buddha* standing in *samabhaṅga* on a circular *padmāsana*. Right hand *abhaya*, left *varada*. Palm-marks are interesting (pl. XXX, no. 85.) The form of the *cakra* with the flames is significant and goes against the theory that the association of flames with the *cakra* marks a later stage in the evolution of the *cakra* design. *Ūṛṇā*-mark is pl. XXX, no. 9. Flame-like *uṣṇiṣa*. Ear lobes empty. Long robe with broad wavy lines from neck to toes revealing the skirts of an under-garment. A Tamil inscription in Coḷa characters on the lower rim of the pedestal (pl. XXV, no. 39) reads as :—

சோழபெரும்பள்ளி நாயகர்

Śoḷaperumpalli Nāyakar.

“The Nāyakar (Lord Buddha) of (or dedicated to) the Śoḷaperumpalli”

Obviously this votive image was meant for the Śoḷaperumpalli which was a celebrated Buddhist *vihāra* erected in Nāgapattinam by the Śailendra ruler of Śrīvijaya (in Sumatra) and named after the reigning Coḷa king, Kulotunga I.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
MUSEUM, RAJSHAHI, BENGAL. specimens.]		
.....	.....	..
With pedestal 4 $\frac{1}{4}$ " .. ..	.....	..
Without pedestal 3" .. ..	.....	..
Not available .. ..	.....	..

## GALLERY, BARODA.

Specimens.]

.....

.....

..

With pedestal 6·8" .. .. Early Coḷa .. ..

Without pedestal, 5·8" .. ..

.....

..

Serial num- ber.	Museum number.	Description.
179	*A. 5.5 (pl. XXV no. 40)	<i>Buddha</i> —Standing on a <i>padmāsana</i> . Flame-like <i>uṣṇīṣa</i> . <i>Ūrṇā</i> -mark as in pl. XXX, no. 8—Long robe with close wavy lines. Right hand <i>abhaya</i> , left <i>varada</i> . Palm marks are interesting (pl. XXIX, no. 48). The navel ( <i>nābhi</i> ) is visible. A single letter in Tamil was engraved on the lowest rim of the <i>padmāsana</i> (pl. XXV, no. 40) and reads as—பா <i>pā</i> . As there seems to have been a scratch before <i>Pa</i> what was meant was perhaps “பொ” <i>Po</i> or <i>Bo</i> to stand for பொத்த or <i>Buddha</i> .
180	A. 5.5 .. ..	<i>Buddha</i> —Standing on a circular <i>padmāsana</i> on a rectangular <i>bhadrāsana</i> . Right hand <i>abhaya</i> , left <i>varada</i> . Long robe in wavy lines. Palm-marks as in pl. XXIX, no. 56. <i>Ūrṇā</i> -mark as in pl. XXX, no. 14. Flame-like <i>uṣṇīṣa</i> .
WATSON MUSEUM, [Three One		
181	Nil .. ..	<i>Buddha</i> —Standing on a <i>padmāsana</i> attached to a rectangular <i>bhadrāsana</i> . Right hand <i>abhaya</i> , left hand <i>varada</i> . Palm-marks are as in pl. XXIX, no. 51. Hair is in nine rows of studs and is surmounted by thick flame-like <i>uṣṇīṣa</i> . <i>Ūrṇā</i> -mark is pl. XXX, no. 9. Robe in wavy horizontal lines. Nose is elongated and pointed as in the case of South Indian Hindu bronzes of the Coḷa country.
182	Nil .. ..	<i>Buddha</i> .—Standing on a <i>padmāsana</i> which bears on its upper surface and in front of the feet of the Buddha a small circular design either representing <i>dharmacakra</i> or a full spread lotus, more probably the former. Right hand <i>abhaya</i> , left holding either the tassel of his robe hanging from the left sleeve or a flower designed as in pl. XXX, no. 91. Palm-mark as in pl. XXX, no. 76. Hair is in ten rows of studs surmounted by flame-like <i>uṣṇīṣa</i> . Robe is in wavy horizontal lines. <i>Ūrṇā</i> -mark is as in pl. XXX, no. 8; chin is drawn in.
183	Nil (pl. XXVII. no. 66)	<i>Buddha</i> —Inscribed—Standing on a <i>padmāsana</i> , the lowest rim of which contains on the back the following inscription தெய்வ பிள்ளை நாயகர் அண்டன் Devappillai Nāyakar a (ā) ṇḍa (va) n “The Nāyakar (Lord Buddha), the Almighty of (i.e., set up or donated by) Deva Pillai.” The donor is one Deva Pillai. Right hand <i>abhaya</i> , left hand <i>varada</i> . Palm-mark is as in pl. XXIX, no. 2. Hair in seven rows of studs surmounted by tapering flame-like <i>uṣṇīṣa</i> . <i>Ūrṇā</i> -mark not clear. Robe is in wavy horizontal lines. Long pointed nose and sharp and well-lined lips mark the image out as a South Indian type of the Coḷa country. Date probably from late Coḷa times.

<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
With pedestal, , $6\frac{1}{4}$ " .. ..	..	..
Without pedestal, $5\frac{1}{4}$ " ..		
.....		
With pedestal, $5\frac{3}{4}$ " .. ..	.....	
Without pedestal, $4\frac{1}{4}$ " ..		
RAJKOT.		
specimens.]		
inscribed.		
With pedestal, 19·3 cm. ..	Indigenous ..	..
Without pedestal, 13·2 cm.		
With pedestal, 15·7 cm. ..	Comparable with Sarnath Buddha (see <i>Guide to Sarnath</i> , pl. v).	..
Without pedestal, 12·7 cm.		
With pedestal, 15·4 cm. ..	South Indian Coḷa type .. ..	..
Without pedestal, 12·9 cm.		



Serial num- ber	Museum number.	Description.
		SIR LEWIS FERMOR'S
		[One
184	*Nil (pl. XXVII. no. 83)	Purchased from the Archæological section, Indian Museum, Calcutta. Sent for examination through Dr. F. H. Gravely. <i>Buddha</i> —Standing on a <i>padmāsana</i> with a Tamil inscription on the underside of the <i>āsana</i> reading as (pl. XXVII), 83)— சிங்க Siṅga “ [Śākya] Singha [Siṃha] ”. Evidently <i>siṅgha</i> stands for the Buddha Śākyasiṃha. Right arm <i>abhaya</i> , left <i>kaṭaka</i> . Palm-marks are as in pl. XXIX, no. 55. Right shoulder bare. Three <i>cīvaras</i> . <i>Ūrṇā</i> -mark as in pl. XXX, no. 25. Hair in curly studs of eight rows surmounted by flame-like <i>uṣṇīṣa</i> .
		WITH DR. BAINI PRASAD, EX-DIRECTOR,
		[Two
185	Nil .. ..	<i>Buddha</i> standing on a <i>padmāsana</i> . Right arm <i>abhaya</i> , left <i>varada</i> . Palm-marks as in pl. XXIX, no. 49. Long robe with wavy lines extending from the neck to the feet. <i>Ūrṇā</i> -mark as in pl. XXX, no. 6. Hair in curly studs of nine rows surmounted by a conventional <i>uṣṇīṣa</i> .
186	Nil (pl. XXVII no. 74)	<i>Buddha</i> —seated in <i>dhyāna</i> on a <i>padmāsana</i> with a Tamil inscription on the lowest rim behind reading as— காடன பிடிக்க <i>kāḍanpāḍikar</i> . “The mendicant hymnist whose home is the forest.” The hymnist may just be a Buddhist hymnist who is singing the praises of Lord Buddha and whose dedication is the image of the Buddha, or it may refer to the Lord Buddha whose home was forests and outskirts of cities and villages ( <i>kāḍan</i> ) and whose hymns of religious service (பிடிக்க) were the hope of the faithful. <i>Pāḍi</i> is a <i>bhikṣu</i> who sings for alms. <i>Kāḍan</i> is a forester. Right shoulder and arm bare. <i>Ūrṇā</i> -mark as in pl. XXX, no. 6. Curly studs in seven rows surmounted by flame-like <i>uṣṇīṣa</i> . The Hyderabad Museum, the Bangiya Sahitya Parishad, Calcutta and the Ajmer Museum were reported by the Director General of Archæology to have received a few bronze images representing the Buddha which were not available for examination by the writer.

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<i>Measurement—height.</i>	<i>Type.</i>	<i>Remarks.</i>
COLLECTION.		
Specimen.]		
....	....	..

ZOOLOGICAL SURVEY OF INDIA, CALCUTTA.

Specimens.]

With pedestal, 16·5 cm.	..	Indigenous	..	..	..	..	..
Without pedestal, 13·5 cm.							

With pedestal, 7·5 cm.	..	Comparable to Sarnath seated	..
Without pedestal, 5·6 cm.		Buddhas.	

## APPENDIX I.

## THE BUDDHIST SECTS.\*

The Vinaya traditions record that in the Second Council held about a century after the Buddha's death, the *Saṅgha* established by the Tathāgata revealed its first cleavage when sharp differences of opinion showed their head in regard to (1) doctrine, (2) interpretation of the ten points of discipline and (3) even dress and the cutting and wearing of robes. Regarding dress, I-tsing, though a late chronicler, says—"Each school has traditions handed down from teacher to pupil; each perfectly defined and distinct from the other".<sup>1</sup> The monks fell into two schools, one, the *orthodox* school which included the monks of Avanti, Kauśāmbī and other western countries and noted for a rigid interpretation of the disciplinary rules, and the other, the *unorthodox* or the heterodox school including the monks of Vaiśālī, Pāṭalīputra and other eastern countries, which was more liberal and laid stress on the principle of discretion in the application of the disciplinary rules. From disciplinary rules, the difference spread gradually into the region of doctrine till the *Saṅgha* split into 18 sects, "one espousing certain doctrines as against another, and some of the doctrines even going to the length of being almost un-Buddhistic."

There were soon schisms both in the *Orthodox* and *Unorthodox* schools.

The *Orthodox* developed 11 sub-sects as follows :—

- (1) Theravāda or Ārya Sthaviranikāya.
- (2) Mahīśāsaka—appeared in the 3rd century after the Buddha's death.
- (3) Kāśyapiya—appeared between the end of 3rd and beginning of 4th centuries after the Buddha's death.
- (4) Sautrāntika—appeared between the end of 3rd and beginning of 4th centuries after the Buddha's death.
- (5) Suttavāda.
- (6) Sāmmiṭiya or Vātsīputriya—3rd century after the Buddha's death.
- (7) Dharmottariya—appeared in the 3rd century after the Buddha's death.
- (8) Dharmagupta—appeared at the end of 3rd and beginning of 4th centuries after the Buddha's death.
- (9) Sarvāstivāda—appeared at the beginning of the 3rd century after the Buddha's death.
- (10) Bhadrāyāniya.
- (11) Channagarika—appeared in the 3rd century after the Buddha's death.

The *Unorthodox* school was divided into seven :—

- (1) Mahāsāṅghika—2nd century after the Buddha's death.
- (2) Gokulika (Kukkulika)—appeared in the 2nd century after the Buddha's demise.
- (3) Prajñaptivāda—appeared in the 2nd century after the Buddha's demise.
- (4) Bahuśrutiya.
- (5) Cetiyavāda—appeared at the end of the 2nd century after the Buddha's death.
- (6) Ekavyavahārīka—appeared in the 2nd century after the Buddha's death.
- (7) Lokottaravāda—appeared in the 2nd century after the Buddha's death.

In addition to these 18, there occurred other sub-sects as follows :—

- (1) Siddhatthika.
- (2) Rājagṛika—appeared towards the end of the 2nd century A.D.
- (3) Aparasajila—appeared towards the end of the 2nd century A.D.
- (4) Pūrvasajila—appeared towards the end of the 2nd century A.D.
- (5) Uttarāpathaka.
- (6) Vetulyaka or Śūnyatāvādīns—not later than 2nd or 3rd century A.D.
- (7) Hemavatika (Haimavata).

\* Reference is invited on this to Nalinksha Dutt, *The Buddhist Sects, a Survey*; page 282 ff.

Burnouf (*Lotus*, 357 ff.) and Wassilief (*Buddhismus*, 223 ff.), Beal (*Ind. Ant.* 1880, 299 ff.) and Rhys Davids (*JRAS.* 1891, 411 ff.; 1892, 5 ff.) Takasu (*I-tsing*, XXIII) and Csoma Korosi (*As. Res.*; XX 298 ff.), Burgess (*Cave Temples of India*) and Bühler (*JRAS.* 1892), Wallesar (*Die Sekten des alten Buddhismus*), Oldenberg (*Vinaya Piṭaka*, Intro.) and La Vallée Poussin (*Ind. Ant.* 1908 ff) Masuda (*Asia Major* II), and Mrs. Rhys Davids (*Points of Controversy*, Intro.).

<sup>1</sup> Takakusu *I-tsing*, p. 6.

- (8) Vāḍḍiya.
- (9) Hetuvāda.
- (10) Vibhajjavāda—Ceylon.
- (11) Abhayagiri-vāsīn—Ceylon.
- (12) Mahāvihāravāsīn—Ceylon.
- (13) Dhammarucika.
- (14) Sāgaliya.

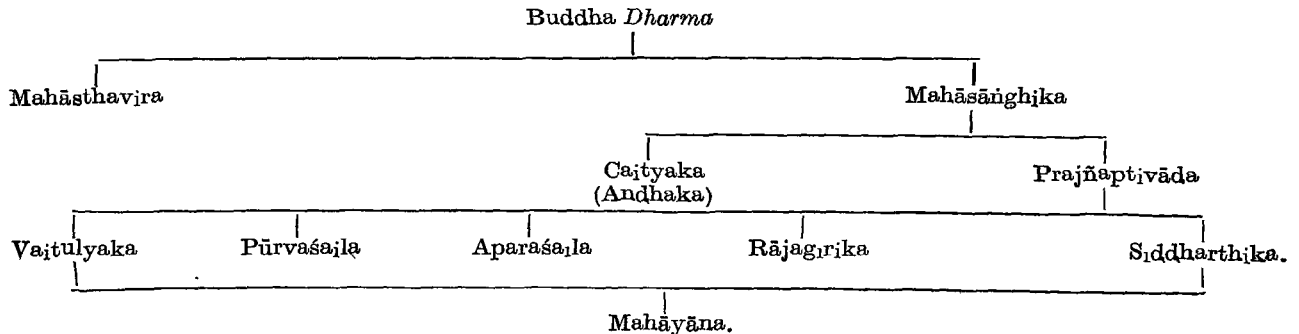
The relative antiquity of these sects is determined by evidence consisting of Ceylonese chronicles, Buddha-ghoṣa's commentary on the *Kathāvatthu* and inscriptions. The date of the *Kathāvatthu* being still uncertain it will be safe to treat the sects referred to in it as of the 3rd century A.D. The sects of the *Kathāvatthu* are the Vetulyaka, Sāṃmitiya or Vātsīputriya, Sarvāstivāda, Kāśyapiya, Mahāsāṅghika, Rājagṛika, Uttarāpathaka, Hetuvādīn, Bhadrāyānika, Siddhātthika, Gokulika, Pubbaseliya, Aparaseliya and Mahisāsaka. The Ceylonese chronicles place the 18 sects (of the orthodox and unorthodox schools) within a century after the Second Council. Inscriptional evidence is helpful. The Sāñci and Bhārhut inscriptions of the 2nd century B.C. are free from reference to any Buddhist Sects. The Mathurā Lion Capital (120 B.C.) is the earliest reference to the Mahāsāṅghikas and the Sarvāstivādīns as two rival sects<sup>1</sup> while subsequent frequent references to them are in records dated in the reigns of the Kuṣāṇ kings, Kanishka and Huvishka. A Sarnath inscription (fourth century A.D.) refers to the sect Sāṃmitiya as flourishing side by side with the Sarvāstivādīn who had earlier ousted the Theravādīn.<sup>2</sup> Amarāvati and Nāgārjunakoṇḍa in the Guṇṭur District, which were great centres of Buddhism in the 2nd and 3rd centuries A.D. contain a number of records referring to other names such as Caityakas, Śaīlas, Mahisāsakas and Bahuśrutīyas. They do not take us to any date much earlier than the 1st or 2nd century A.D. for the Śaīlas and a few other sects. Dr. Nalinaksha Dutt has offered a satisfactory chronology for these sects, dividing them into 4 broad heads, which is offered below :—

- (1) Theravāda and Mahāsāṅghika.
- (2) Sarvāstivāda and Mahisāsaka.
- (3) Bahuśrutīya, Caityaka and Śaīla Schools.
- (4) Sāṃmitiya.

#### Theravāda.

*The Hinayāna and the Mahāyāna.*—In its very early stage, Buddhism was confined to the Āryāvarta bounded by Vesālī and Campā on the east, Kauśāmbī and Avantī on the west, Śrāvastī and Mathurā on the north and Aṅga and Magadha on the south. The Second Buddhist Council which witnessed the split in the *Saṅgha* was attended by monks hailing from this limited area who divided themselves as we saw above into two parties, the orthodox and the heterodox. The orthodox monks went towards the west and the latter preferred a march to the east. The former were called Theravādīns (Sthaviravādīns) and the latter came to be termed Mahāsāṅghikas. As the differences between these two grew wider, the former paved the way for the Hinayāna and the latter for the Mahāyāna.

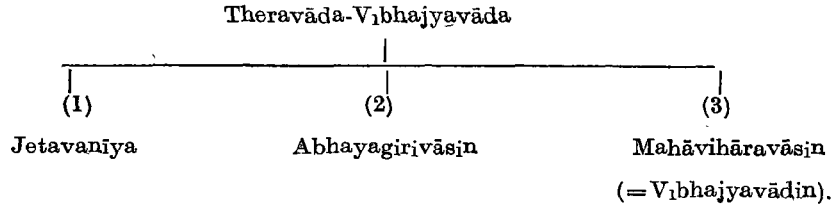
The following chart will help to understand the growth of the Mahāyāna :—



<sup>1</sup> *Ep. Ind.*, vol. IX, pp. 139–41, 146.

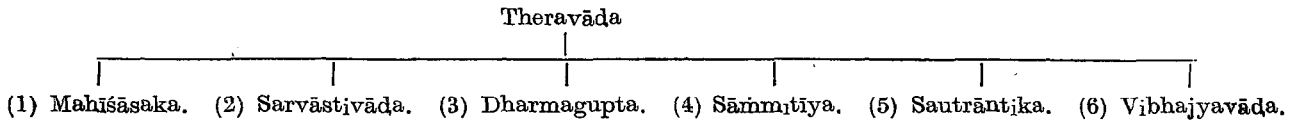
<sup>2</sup> *Ep. Ind.*, Vol. VIII, p. 172 ; also D. R. Sahni, *Catalogue of the Museum of Archaeology at Sarnath*, pages 30 and 31.

*Theravāda in Ceylon*—The original home of both Theravādins and Mahāsāṅghikas was Pāṭaliputra and Magadha. But soon the Theravādins moved westwards and settled in Avanti and Kauśāmbi where they were comparatively free from the attacks of the *unorthodox*. From Ceylonese traditions we learn that they showed a general preference to Avanti and Kauśāmbi and that Mahinda, who spread Theravāda in Ceylon was from Vidiśā in Avanti. The Theravāda that Mahinda spread in Ceylon underwent certain changes, whence it came to be called Theravāda-Vibhajyavāda. This was subdivided in Ceylon in course of time as follows :—



The Mahāvihārins of Ceylon were not however pleased when they were called Theravādins but preferred to style themselves as Vibhajyavādins.<sup>1</sup>

The important branches or sub-sects of Theravāda are indicated in the tree below :—



*Mahīśāsaka*.—Theravādins who moved away from Magadha to Kauśāmbi and Avanti very soon got disunited giving room for sub-sects in their fold as the Mahīśāsaka, Sarvāstivāda, Dharmagupta, Sāmmittiya and Sautrāntika. The Mahīśāsakas are of great interest to students of South Indian Buddhism for they formed the illustrious band of Theravādins who came down to the South and settled in Mahīsa-maṇḍala (corresponding to Mysore) and Vanavāsī (North Kannada). The Nāgārjunakoṇḍa inscriptions refer to them too. By virtue of maintaining its rules and doctrines as close to the pristine Theravāda as possible the Mahīśāsaka established its claim to be considered as the oldest branch of the Theravāda. It is interesting to note that the patron saint of the Mahīśāsakas was Purāṇa of Dakkhināgiri whose difference with Mahākassapa on the 7 rules in the First Council is well known. Fa-hien records that he saw the Vinaya of this school in Ceylon.

*Sarvāstivāda*, so called because of its doctrine "*Sarvam asti*" (everything is), was a very distinguished branch of the Theravāda, moved north and settled in Kashmir, Gandhāra and the country in and around Mathurā. Sanskrit was the language adopted for its *Piṭakas*. It came to be known later on as *Vaibhāṣika* because it had a rich literature of *Vibhāṣas* or commentaries. The Kuṣān king Kaṇiṣka was its supporter which was responsible for its popularity in North India in general and in Kaṇiṣka's kingdom in particular. It extended up to Central Asia beyond the borders of India. It reached China too. Chinese monks carried its *Tri-piṭaka* to their home and translated it. Luckily this translation is preserved for us, compensating for the loss of the original. For some time this school was holding North India in its spell as we can glean from a galaxy of its adherents who were the most distinguished writers on Buddhism such as Vasubandhu, Vasumitra, Saṅghabhadra, Ghosaka, Dharmatrāta and Buddhadeva. It received special attention at the hands of its opponents such as Nāgārjuna of the Mādhyamika school of Buddhist philosophy, Vasubandhu, when he became a convert to Yogācāra and Śāṅkarācārya of Advaitism. And this was no doubt due to its popularity as the best expression of original Buddhism (Theravāda) which most of the monastic universities of the North adopted as their own.

<sup>1</sup> According to Dr. N. Dutt a similar preference towards such a distinction is noticed in two other schools, viz., *Bahusrūṭiyā vibhajyavāda*, the same as *Prajñaptivāda*, and the *Sarvāstivāda-vibhajyavāda*. Vide Dr. N. Dutt, *Early Monastic Buddhism*, II, p. 196.

*Dharmagupta*.—A few Theravādins that adopted, like Sarvāstivādins, Sanskrit as their language trekked north and north-west till they settled and became popular in the land of the Sogdians, Parthians, Central Asia and China. It is called Dharmagupta from its founder Dharmagupta whom Przyluski identifies with the Yonaka monk Dhammarakkhita sent to the North-West Frontiers by Moggaliputta Tissa. According to Dr. N. Dutt the disciplinary rules of this school attracted the Sogdians and Parthians while its *Vinaya* was actually used in the monasteries of China.<sup>1</sup>

*Sāmmiṭṭiya* (same as *Vātsīputrīyas* = *Vjjjiputtakas*) another branch of Theravāda. It is also called Āvantaka as it came from Avanti. The Sarnath inscription of about 300 A.D. refers to its existence at Sarnāth.<sup>2</sup> I-tsing says that this school was popular in Lāṭa and Sindhu and had a few followers in Magadha, Eastern India and South India.

*Sautrāntika*.—Buddhaghosa refers to this branch along with Kāśyapiya, Haimavata and the sects of Theravāda, not dealt with so far, under the collective name *Uttarāpathakas*. Their house was obviously in North India, a view supported by literary references to the rivalry between the Sautrāntikas and the Vaibhāṣikas (a later name given to the Sarvāstivādins). It appears that the Sautrāntika lived by the side of the Vaibhāṣika in North India, and “had no particular local habitation”.

#### MAHĀSĀNGHIKA.

The home of the Mahāsāṅghika was Magadha with centres at Vaiśālī and Pāṭaliputra and branches localised in and around Amarāvati and Nāgārjunakoṇḍa in the Āndhra-deśa. The combined evidence furnished by Fa-hien, Yuan Chwang and I-tsing would show that the stronghold of the Mahāsāṅghikas was Magadha, with a few adherents in North and South India. This is borne out by the Karle cave in Bombay State<sup>3</sup> and the *stūpa* at Chawāt in Afghanistan being dedicated to Mahāsāṅghika teachers.<sup>4</sup>

The *Śaīla* or Hill schools, by which the Pūrvaśaīla, Aparāśaīla, Uttaraśaīla and Caityaka were meant were local branches of the Mahāsāṅghika. The *Śaīlas* from which the particular branches derived their names are in and around Amarāvati and Nāgārjunakoṇḍa. The name *Caityaka* is due to the *Caitya* or *Mahācaitya* erected at Amarāvati. By the *Mahācaitya* the big *stūpa* of Amarāvati whose sculptures have enriched the Madras Museum, the Indian Museum, Calcutta, and the British Museum, London, is no doubt meant.

Along with the *Śaīla* schools were the *Lokottaravādins* whose cult was the deification of the Buddha and to whom the Buddha was not only supra-mundane but also made of pure (*anāsrava*) *dharma*s.

#### DIFFERENCE BETWEEN THE SECTS.

*In discipline*.—We have no authentic information governing discipline and rules that distinguished one sect from the other. In the Third Council, some sects refused to hold the *Pātimokkha* assembly together, as some monks of a sect were considered unclean according to the rigid standard of another sect. In the First Council Mahākassapa and Purāṇa of Dakkhināgiri differed on the seven rules. These rules were actually incorporated in the *Vinaya* of the Mahīśāsaka and Dharmagupta. The Mahāsāṅghikas and the Theravādins differed on the ten points. To the Sarvāstivādin “differences in disciplinary rules were no less important, than differences in doctrinal matters”. The Sāmmiṭṭiyas had rules regulating use of under-garment, girdles, medicine and beds. On this the following interesting information is furnished by I-tsing—

“There are small points of difference such as where the skirt of the lower garments is cut straight in one, and irregular in another, and the folds of the upper robe are, in size, narrow in one and wide in another. The Sarvāstivādins cut the skirt of the lower garment straight while the other three (Mahāsāṅghika, Sthavira,

<sup>1</sup> De Groot, *La Code du Mahayana en China*, p. 3.

<sup>2</sup> *Ep. Ind.* Vol. VIII, p. 172.

<sup>3</sup> *Ibid.* VII, pp. 64, 71.

<sup>4</sup> *Ibid.* XI, p. 211.

Sāṃmitīya) cut of irregular shape. The same school ordains separate rooms in lodgings, while the Sāṃmitīyas allow separate beds in an enclosure made by ropes. The Sarvāstivādins receive food directly into the hand but the Mahāsāṅghikas mark a place on which to place the food".

These minor points were not minor to the monks. Even now such controversies over the Buddha's dress rage among the *Bhikkhus* in Chittagong, Burma and Ceylon.

*In doctrine.*—The *Kathāvatthu* and Vasumitra's work deal with differences in doctrine between some sects only; and even in doctrine many trifling matters of psychology have been noticed. Some sects had no doctrinal differences at all but only disciplinary.

The most important difference in doctrine is in the definition of the *Buddha* and the *Bodhisattva*. The Theravādins including Mahīśāsakas, Sarvāstivādins and Uttarāpathakas defined a Bodhisattva as a previous life of Gautama Buddha, and as one devoid of superior or superhuman qualities. According to them the Buddha was just a human being with all human weaknesses and ills, which he can possibly overcome by his Yogic powers, and by his own individual exertion realise the Truth and attain *Full Knowledge*. The goal (*mukti*) was the same in *Srāvakayāna* and *Buddhayāna* though the methods of approach may be varied. The Sarvāstivādins and the Uttarāpathakas held the same views as the rest of the Theravādins with however the difference that to them the Buddha was above *maitrī* and *karuṇā*.

The Mahāsāṅghika and the branches of this school hold that the Bodhisattva is not born of parents, has no course through a mother's womb (*jananījathare sayanam*) and is not only self-born but can take birth in any form of existence. To them the Buddha is transcendental, *lokottara* or supra-mundane with unlimited body, length of life and supernatural powers. He is made of pure *dharma*s and during his transcendental advent into the world it is his created body that one beholds.

In Theravāda and its sub-sects, an *Arhat* is emancipated (*mukta*) and has attained *Nirvāna*, can never be impure, or doubtful about the *Triratna* or ignorant of the Supreme Truth, can never go back from Arhathood which marks the final stage of *Srāvakayāna* and can never become a victim of temptation, and being above things good or bad, can never acquire merits.

To the Sarvāstivādins, *Arhats* are of two classes: (1) those that possess knowledge of one's own *dharma*s (*svadharma-kuśala*) and (2) those that know one's own as well as others' *dharma*s (*paradharmakuśala*). The first class acquire merits, know that their impurities are annihilated (*kṣaya*) and never fall back from Arhathood. They share with the Śāila schools the view that *Arhats* are subject to the effects of past *karma* (of former lives).

The Mahāsāṅghikas and their sub-sects held in general that no *Arhat* goes back from his Arhathood, while a particular sect that followed Mahādeva maintained that an *Arhat* gains knowledge with other's help, is subject to temptation and can have doubts and ignorance on some matters.

The Theravādins and a sect of the Mahāsāṅghika believe that it is the *viññāna* of the sense organs that perceives. The Sarvāstivādins and the Śāila schools hold that the sense organs by themselves perceive.

Theravādins, Mahīśāsakas and the Mahāsāṅghikas maintain that realisation of the four stages of sanctification may take place all at once, while to the Sarvāstivādins and Sāṃmitīyas such a realisation is gradual, with a likelihood of the second and third stages occurring simultaneously.

Other doctrinal points on which the various sects had subtle differences of definite interest to students of philosophy and metaphysics than to students of art are—

(1) *Asaṃskṛtas*.<sup>1</sup>

(2) *Antarābhava* or the conception of temporary existence of a being after death and before rebirth, which was unknown to Theravāda but found in the Sarvāstivāda, Sāṃmitīya and other schools.

(3) The Reals.<sup>2</sup>

<sup>1</sup> N. Dutt, *Buddhist Sects, a Survey*, p. 290-1.

<sup>2</sup> For a list, see N. Dutt, *EMB*, II, 141-2.

(4) The meaning of the doctrine "*Sarvam asti*" on which differences exist among the Sarvāstivādin teachers themselves such as Dharmatrāta, Ghosaka, Vasumitra, Buddhadeva and Vasubandhu.

(5) *Pudgala* or self, personality, the Sāṃmitīyas and Sautrāntikas hold that there is a *pudgala*, a term undefinable but standing for a personality besides the five elements (*skandhas*) composing a being. It is not momentary, changes with the *skandhas* and disappears when the *skandhas* disappear in *nirvāna*. It is neither a constituted nor an unconstituted component of a being but is something that "persists through the several existences of a being till it reaches *nirvāna*." The Sautrāntikas believe in the continued existence of the subtle *Citta* or *bija* or *vāsanā* and in the doctrine of the transference of *Skandhamātra* from one existence to another for which reason they are identified with the Saṃkrāntivādins.<sup>1</sup>

## APPENDIX II.

### EXTRACT OF A MEMOIR ON THE DISCOVERY OF ANCIENT BUDDHIST IDOLS AT NĀGAPAṬṬIṆAM (ORIENTAL INDIA)

BY

M. TEXTOR DE RAVISI,

*Senior Commandant of Karikal.*

Within the precincts of the magnificent establishment of the Jesuit Mission College at Negapatam consecrated to the education of young Indians, rises an ancient ruin of which the local tradition is lost up to the early time.

At the discovery of India by the Portuguese their acquaintance is mentioned under the name of "Ruined Tower." From the time of the occupation of Negapatam by the Dutch, it served for a time as a *lighthouse*. The English, in granting to the missionaries the lands on which they raised their college, made a condition that the tower should remain the property of the Government of India, on which they could lay their right to conserve historical monuments.

All about, in excavating the soil, one finds the foundations and the remains. Vast and imposing ruin of a tall monument which rose on the Coromandal coast and the remains of this tower appeared to have a height of about 30 metres. It forms an irregular square of 11 m. 33 by 10 m. 66. The walls have a thickness of 4 m. 50. Each storey (or floor) overhangs on the interior by 0 m. 33 in a manner to form a summit. The primary opening was, as it is in more ancient Buddhist constructions, at 5 metres below the soil. The materials are of enormous bricks perfectly made and superior to those with which one builds nowadays in the country. The cement is a clayey earth only; at the interior and in the superstructure to the width of 0 m. 75, the bricks are bound by a cement extremely hard.<sup>2</sup>

The work is perfect and the distinct time for *diminishing* the strength of the tower seems to have increased. Also, it is not the hand of time but that of men who have destroyed the monument of which it formed a part. One sees on the tower the traces of destruction made at different times. One sees also the holes of French bullets in the Combat of 6th July 1782 where the bailiff of Suffren beat an English fleet wet before Negapatam.

<sup>1</sup> N. Dutt, *Buddhist Sects, a Survey*, p. 292 f.

<sup>2</sup> Extract of Report of discovery of which we possess the original, signed by R. P. Chevalier who did the function of the Architect of the College at Nāgapaṭṭiṇam.



## THE DISCOVERY OF FIVE IDOLS.

Not distant from this tower, one found an old (*iluppai*) tree. At the bottom of the root, it measured more than a metre in diameter, a dimension which, according to the ordinary growth of the tree would give it 700 or 800 years of existence. In March 1856 the missionaries cut this tree for the requirements of construction and at a depth of a little more than a metre, they found five small Buddhist idols.

From this position, they appeared to have been placed in the hiding place with the intention of recovering them some day and returning them to worship because they were placed with care with some bricks placed in arch for protecting them. These bricks had been a little severed by the roots of the tree.

From a current tradition among the Indians, the place was consecrated by the presence of a divinity. Who? They do not know. But no noble of the town of Negapatam passed by without making religious salutation.

Four of these idols are in bronze [3 Buddhas, seated with canopy (*prabhā*) and one standing] and the fifth is of a substance mixed of porcelain and burnt earth and is of exquisite workmanship. This Buddha is placed and surrounded by a halo of small Buddhas. Two idols have been sent to France to R. P. Carayan in Paris (one in bronze and the one in porcelain). Two have been given to M. Textor de Ravisi, Commandant of Karaikal (one Buddha within canopy and one standing); the fifth is at the College of Negapatam.<sup>1</sup>

These idols found in such conditions are connected with the existence of the tower of which the structure indicates a Buddhist construction. It would seem to show that the statues go up to the time when the worship of the Buddha was definitely expelled from the south of Hindustan by the triumph of Brahmanism.<sup>2</sup>

Dimensions of the two statues which are represented in plates I and III frontispiece and page 96 of Volume I—

*Seated figure.*

Canopy height	..	..	..	..	..	..	..	6 m. 200
Width	..	..	..	..	..	..	..	0 m. 120
Interior circle	..	..	..	..	..	..	..	0 m. 135
Pedestal height	..	..	..	..	..	..	..	0 m. 045
Small diameter	..	..	..	..	..	..	..	0 m. 055
Big diameter	..	..	..	..	..	..	..	0 m. 085
Height from level of pedestal to top of head-dress	..	..	..	..	..	..	..	0 m. 147

*Standing Buddha.*

Pedestal diameter	..	..	..	..	..	..	..	0 m. 077
Pedestal height	..	..	..	..	..	..	..	0 m. 040
Height from level of pedestal to top of head-dress	..	..	..	..	..	..	..	0 m. 225

(Extracts from the works of the "Société academique" of Saint Quentin, 1865 A.D.—"I am happy to find here the occasion to thank Mr. Textor de Ravisi for the precious gift which he has made in giving me the two statues which he kept from the missionaries of Negapatam. The possession of these statues has permitted me to offer to the readers of *Lalita Vistara* an image of Sākya Muni of undoubted authenticity. It will be difficult, I believe to find one more conforming to Indian tradition.")

<sup>1</sup> The missionaries made me a present of the 5th Buddha. I have sent it to M. Elie Paget.

<sup>2</sup> Extracts from the report of discovery.

# INDEX

	A	PAGE	A—cont.	PAGE
<i>ābhāṅga</i> .. .. .		28	Amitābha .. .. .	47, 48, 50, 57
<i>abhaya</i> .. .. .	10, 21, 22, 29, 33, 34 35, 36, 37, 38, 39, 40 41, 49, 50, 51, 52, 53 58, 59, 61, 70, 72, 74 76, 78, 80, 82, 84, 86 88, 90, 94, 98, 100, 104 106, 108, 110, 116, 118 120, 124, 126, 128		Amogha Vajra .. .. .	6
Abhayagiri Vāsin .. .. .		131, 132	<i>Anāgatavamsā</i> .. .. .	8
Abhayagiri Vihāra .. .. .		4	Ānaimangalam .. .. .	16
<i>Abhidhammatthakathā</i> .. .. .		6	Ānanda .. .. .	3, 6, 7, 56
<i>Abhidhammatthasaṅgaha</i> .. .. .		7	Ānandar .. .. .	84
<i>Abhidhammāvatāra</i> .. .. .		2n, 5	Ānanda Vanaradana .. .. .	6
Abhimānottuṅga .. .. .		17	Anantapur .. .. .	3
Academy of St. Quentin .. .. .		19, 22	Anawratha .. .. .	7
Ācāryas .. .. .	2, 4ff, 7, 8, 12, 56, 104		Āṇḍāl .. .. .	88
Accutavikkanta (Acyuta Nārāyaṇa.)		2, 5, 10	Āṇḍavar .. .. .	120
Advaitism .. .. .		9, 132	Andhaka .. .. .	3, 4, 131
Afghanistan .. .. .		133	Andhra .. .. .	1, 2, 3, 12, 46, 47
Āgama (Nikāya= <i>Sutta Piṭaka</i> ).		21	Āndhra-deśa .. .. .	2, 133
Āgama Paṇḍita .. .. .	20, 21, 22, 56		<i>Āṇḍi</i> .. .. .	108, 112, 118
Agastya .. .. .		12	Aṅga .. .. .	131
<i>Agattal largal</i> .. .. .		116	<i>aṅgada</i> .. .. .	76
<i>Agattal Vallargaṭ</i> .. .. .		116	aṅjali .. .. .	29, 50, 56, 60, 71
<i>āhūya-Varda</i> .. .. .		70, 80	<i>antarābhava</i> .. .. .	134
Aiyappan .. .. .		12	<i>antarīya</i> .. .. .	22, 30, 60
“Aiyappan Kāvū” .. .. .		12	Anurādhapura .. .. .	5, 6, 47, 59, 60
Ajanta .. .. .		32	Anuruddha .. .. .	7
Ājivakam .. .. .		8	Aparānta .. .. .	3
Akalāṅka, Jaina .. .. .		9	Aparaśaila (Aparaseliya) .. .. .	3, 130, 131, 133
Akalāṅka (Buddha) .. .. .		49	Appar .. .. .	11
Akṣobhya .. .. .	56, 57, 58		<i>Arai</i> .. .. .	70
Aḷagarmalai .. .. .		12	<i>Arai devar</i> .. .. .	70
<i>āliḍha</i> .. .. .		29	Araiśar .. .. .	40
Ālattūr .. .. .		122	<i>ārāma</i> .. .. .	12
Allūru .. .. .		3	Arantangi .. .. .	7, 10
Aḷudai Piḷḷai .. .. .		82	Aṟavana Aḍigaḷ .. .. .	4, 10, 12
Ālvār .. .. .	15, 86, 114, 124		<i>Āṟāyirappaḍi</i> .. .. .	15
<i>Ālvi</i> .. .. .		88	Archipelago .. .. .	14
Amarārāma .. .. .		12	<i>ardhaparyāṅka</i> .. .. .	29
Amarāvati .. .. .	3, 12, 27, 28, 31, 39 41, 46, 59, 60, 67, 77 96, 131, 133		<i>Arhat</i> .. .. .	56, 122, 134
			Arimaddana .. .. .	4
			Arimaddanapura (Arimad-dananagara) .. .. .	7
			Ariṭṭa .. .. .	2, 11
			Ariṭṭapaṭṭi .. .. .	2, 11
			Ariyasamgha .. .. .	4
			Ariyarar (Harihara) .. .. .	74
			Arugolanu .. .. .	3
			Ārya Sthaviranikāya .. .. .	130

A—cont.				PAGE	B—cont.				PAGE
Āryāvarta .. .. .				131	<i>bhāmaṇḍala</i> .. .. .				45
<i>asamskr̥tas</i> .. .. .				134	<i>bhaṅga</i> .. .. .				28
<i>āsana</i> .. .. .			26, 38, 53, 55, 57 58, 68, 70, 72, 76, 100 120, 128		Bharhut .. .. .				28, 131
Asia .. .. .				27	Bhaṭṭarāditta-vihāra .. .. .				6
<i>Asia Major</i> .. .. .				130n	Bhattacharya, B. .. .. .				48n, 54n
<i>A.S.I., A.R.</i> .. .. .				28n, 76, 77	Bhaṭṭiprolu .. .. .				3
Aśoka .. .. .			1, 2, 9, 10, 11, 18		<i>Bhikṣu (Bhikkhu)</i> .. .. .			1, 2, 4, 5, 9, 10, 11, 56 108, 112, 120, 128 134	
Aśokan script .. .. .				11	<i>Bhikṣuṇī</i> .. .. .			2, 4, 5, 12, 96	
<i>As. Res.</i> .. .. .				130n	<i>bhūmisparśa</i> .. .. .			22, 29, 42, 56, 58, 192	
<i>Athene Oriental</i> .. .. .				19n, 23	<i>bhūṣparśa</i> .. .. .			10, 30, 62, 64, 90, 116	
Atibhadra .. .. .				102	Bhuvanekabāhu .. .. .				18
<i>Aṭṭakathā</i> .. .. .				6	Bihar .. .. .			7, 27, 28, 48, 54	
Āttūr .. .. .				38, 39, 112	<i>bīja</i> .. .. .				135
Avalokiteśvara .. .. .			12, 30, 38, 48, 51 53, 57, 58, 61, 76		<i>Bimbisāra-kathā (Bimbisāra-katai)</i> .. .. .				2, 4
Āvantaka .. .. .				133	Bodhi Dharma .. .. .				4, 5
Avantī .. .. .			4, 130, 131, 132, 133		Bodhimangai (Bodimangai) .. .. .			6, 8, 10, 80	
<i>Āyī</i> .. .. .				122	Bodhisattva .. .. .			11, 22, 23, 26, 27, 61 76, 134	
Āyirattali .. .. .				18	Bodhi Siri .. .. .				96
B					<i>Bodhi-Vṛkṣa (Bodhi-tree)</i> .. .. .			22, 47, 70	
Badrasāra .. .. .				1	Bombay .. .. .			61n, 133	
Bahuśrutiya .. .. .			30, 130, 131		Borobudur .. .. .			43, 44, 63, 65, 70	
Bahuśrutiya — Vibhajyavāda .. .. .				132n	Boston .. .. .				59
<i>bājibandha</i> .. .. .			54, 76		Brahmā .. .. .				116
Bālādicca—Vihāra .. .. .				6	<i>brahma-bandha</i> .. .. .				50
Bālaputradeva .. .. .				16	Brahmanism .. .. .			8, 116, 136	
Bāṇa .. .. .				12	Brāhmī .. .. .			2, 11, 12, 31, 32	
Bangiya Sahitya Parishad .. .. .				128	Būdālur .. .. .				10
Baroda .. .. .				125	Buddha .. .. .			2, 9, 10, 11, 12, 16, 18 19, 20, 21, 22, 23, 26 27, 28, 29, 30, 31, 32 33, 34, 35, 36, 37, 38 39, 40, 41, 42, 43, 44 45, 46, 47, 49, 51, 52 56, 57, 58, 59, 60, 61 62, 63, 64, 66, 67, 68 69, 70, 72, 74, 76, 77 78, 79, 80, 81, 82, 84 85, 86, 87, 88, 90, 92 94, 96, 98, 100, 102 104, 106, 108, 109, 110 112, 114, 116, 118 120, 122, 124, 126 128, 130, 131, 133 134, 136	
Bauddhapura .. .. .				12	Buddha-Caitya .. .. .				12
<i>Bauddha Vestiges in Kanchi-puram.</i> .. .. .				21n	Buddhadatta's <i>Manuals</i> .. .. .				2n
<i>B.C. Law, Volume</i> .. .. .				30n	Buddhadatta Thera .. .. .			2, 4, 5, 6, 10	
Beal .. .. .				130n	Buddhadeva .. .. .			132, 135	
Bengal .. .. .			13, 27, 125		Buddha Dharma .. .. .				1, 2
Bezwada .. .. .				3					
<i>Bhadrāsana</i> .. .. .			21, 22, 28, 33, 34, 35, 36 37, 38, 39, 40, 41, 42 43, 44, 45, 50, 51, 53 56, 57, 60, 62, 64, 68 70, 74, 76, 80, 82, 84 86, 88, 90, 92, 96, 98 100, 104, 106, 108 110, 116, 118, 120 124, 126						
Bhadrāyānika (Bhadrāyā-niya) .. .. .				130, 131					
<i>bhaktas</i> .. .. .				112					

B—cont.			PAGE	C—cont.			PAGE
Buddhāditya	..	..	8	Carayan, R. P.	..	..	19, 23, 136
Buddha Gaya (Bodh Gaya).	..	..	22, 27, 29, 30	<i>Catalogue of the Metal Images in the Madras Museum.</i>	..	..	30n
Buddhaghosa	..	..	4, 5, 131, 133	<i>Catalogue of the Museum of Archaeology at Sarnath.</i>	..	..	131n
Buddhakuḍi	..	..	11	cauri-bearers	..	..	46
<i>Buddha-mata</i>	..	..	21	<i>Cave Temples of India</i>	..	..	130n
Buddha Mitra	..	..	7, 10	Central Asia	..	..	132, 133
Buddhamitta	..	..	4	Cera	..	..	12
Buddha Nandi	..	..	6, 10	Cera-nādu	..	..	12
Buddhapād	..	..	31, 47, 59, 77	Cetiya-vāda	..	..	130
Buddha Pillai	..	..	114	Ceylon	..	..	1, 2, 4, 5, 6, 7, 8, 9, 18, 27, 31, 54, 55, 59, 131, 132, 134
<i>Buddha-pīṭha</i>	..	..	10	Ceylonese	..	..	1, 3, 5, 7, 56, 131, 132
Buddhapriya Thera	..	..	6	"Chan"	..	..	5
Buddhārāma	..	..	12	Chanda, R. P.	..	..	76
Buddhaśikā	..	..	2	Channagarika	..	..	130
Buddha Śikhā	..	..	5	<i>channavira</i>	..	..	53, 54
Buddha Simha	..	..	108	Chapada	..	..	7
<i>Baddhavaṃsa</i>	..	..	5	<i>chatra</i>	..	..	24, 54, 57, 58, 90, 112, 116, 118, 135n
<i>Buddhavaṃsattagāthā</i>	..	..	5	Chevalier, R. P.	..	..	135n
Buddhāvani	..	..	59	China	..	..	5, 6, 12, 13, 14, 17, 132, 133
Buddhavira	..	..	7	"China Pagoda"	..	..	14, 19
Buddhayāna	..	..	134	"China shop"	..	..	32
Buddhism	..	..	1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 18, 20, 22, 28, 39, 49, 52, 56, 131, 132	Chinese	..	..	5, 6, 11, 13, 14, 30, 132
<i>Buddhismus</i>	..	..	130n	Chingleput	..	..	20, 21
<i>Buddhist Iconography</i>	..	..	48n, 54n	Chinna Ganjam	..	..	3
Bühler	..	..	130n	Chittagong	..	..	31, 134
Burgess	..	..	130n	Cidambaram	..	..	9, 76
Burma	..	..	7, 20, 21, 23, 31, 102, 103, 134	Cilāta	..	..	3
Burmese	..	..	7, 63, 69, 79	Cīna	..	..	3
Burnell	..	..	20, 21, 35, 56	Cinadēsa	..	..	18
Burnouf	..	..	130n	Cintādevi	..	..	2, 11
Būtamangalam	..	..	5, 10	Citrādūta	..	..	18
C				<i>Citta</i>	..	..	135
<i>Caitya</i>	..	..	3, 10, 12, 133	<i>civara</i>	..	..	59, 60, 70, 128
Caityaka(s)	..	..	3, 30, 131, 133	Coḷa	..	..	2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 17, 18, 30, 32, 39, 43, 46, 48, 49, 50, 51, 54, 55, 56, 57, 58, 59, 61, 63, 67, 71, 73, 79, 82, 83, 85, 87, 88, 89, 93, 95, 97, 99, 107, 109, 117, 123, 124, 125, 126, 127
<i>cakra</i>	..	..	29, 32, 33, 97, 104, 116, 124	Coḷa-deśa	..	..	80
<i>Caṅkavartin</i>	..	..	26	Coḷa-Grantha	..	..	104
Calcutta	..	..	128, 129, 133				
<i>cāmara</i>	..	..	48				
<i>cāmaradhāris</i>	..	..	48				
Campā	..	..	131				
Candagutta	..	..	1				
Cānti Siri	..	..	96				
Canton	..	..	5				

C—cont.			PAGE	D—cont.			PAGE
Coḷa-nāḍu .. ..			5	Dharmapāla .. ..			5, 6, 12
Coḷa perumpalli .. ..			13, 59, 92	Dharmasena .. ..			56
Coḷiya Dīpaṅkara .. ..			6	Dharmasenan .. ..			104
Coomaraswamy, A. K. .. ..	22n, 34n, 42n, 59n, 60n		67, 75, 77, 79, 87	Dharmatrāta .. ..			132, 135
Cordier, Henri .. ..			13n	Dharmottariya .. ..			130
Coremandal .. ..			19, 135	dhyāna .. ..	10, 29, 42, 43, 44, 45		46, 56, 57, 58, 60, 62
Csoma Korosi .. ..			130n		64, 66, 68, 90, 92, 94		102, 104, 108, 112
Cūḍāmaṇi nighaṇṭu .. ..			49n		116, 118, 124, 128		
Cūḍāmaṇi varman .. ..			13, 16	dhyāna-yoga .. ..			90, 112, 116
Cūḍāmaṇivarman-vihāra .. ..			13, 14, 17, 24	Dhyāni Buddha .. ..	47, 48, 50, 56, 57, 58		
Cuddalore .. ..			11	Die Sekten des alten Buddhis-			130n
Culavamsa .. ..			8	mus.			
Culladhammapāla .. ..			6, 7	Dīgha Nikāya .. ..			4
Culla vajrabuddhi .. ..			6	Diṇṇāga .. ..			4, 5
	D			Dīpaṅkara .. ..			92
Dakkhiṇāgiri .. ..			132, 133	Dīpaṅkara Thera .. ..			6
Dākṣārāma .. ..			12	Dīpa-vamsa .. ..			3n
Dakṣiṇā mūrti .. ..			53n	Divya sūri carita .. ..			34
Damila .. ..			3	Dravidian .. ..			45
Daṇḍakumāra .. ..			18	Dukka .. ..			98
Dandi Kavi .. ..			7	Duṛai .. ..			100
Dantapura .. ..			3	Durgai .. ..			98
Dāṭṭā-vamsa .. ..			8	Dutch .. ..			135
Deer-Park .. ..			58	Dutch East India Company.			24
De Groot .. ..			133n	Dutthagamani .. ..			1
Deśika .. ..			104	Dutt Nalinaksha .. ..	30n, 130n, 131, 132n		133, 134n, 135n
Deva Perumāḷ .. ..			106	Dvi-daṇḍikas .. ..			108
Deva Pillai .. ..			126	dvīpa .. ..			15
Devānāmpīya Tissa .. ..			2, 11	dvīpāntara .. ..			15
Devar .. ..			43, 84, 112		E		
Devāram .. ..			2, 9	Early Monastic Buddhism			132n, 134n
Devi .. ..			10, 13	(E.M.B.),			
Dhammaceti (Dhammazedī).			7, 13, 18	Ekadaṇḍika .. ..			108
Dhammapāla .. ..			6	Ekavyavahārika .. ..			130
Dhammarakkhita .. ..			133	Elephanta .. ..			32
Dhammarucika .. ..			131	Elliot, Sir Walter .. ..	19, 20, 21, 22, 23, 24		
Dhanada Pillai .. ..			98	English .. ..			135
Dhanadāsa Śreṣṭhi .. ..			8	Epigraphia Indica .. ..			16n, 131n, 133n
Dharma .. ..	1, 2, 58, 131, 133, 134			Etiri .. ..			100
dharma cakra .. ..	29, 32, 35, 55, 57, 62		64, 116, 126	Etiri Nācci .. ..			100
dharma-cakra-pravartana .. ..			58	European .. ..			13
Dharmadavāna .. ..			10		F		
Dharmagupta .. ..			130, 132, 133	Fa-hien .. ..			132, 133
Dharmakathika .. ..			21	Far East .. ..			27
Dharmakīrti .. ..			8	Fattan .. ..			13

F—cont.			PAGE	H—cont.			PAGE
Fergusson .. ..			20	Hinayāna .. ..			4, 9, 131
Fefmer, Sir Lewis .. ..			128	Hindu .. ..			24, 30, 51, 126
Foucaux .. ..			19, 20, 22, 23	Hinduism .. ..			13
France .. ..			136	Hindustan .. ..			136
French .. ..			14, 19, 23n, 135	<i>History of Indian and Indo-</i>			
Fujita .. ..			13n	<i>nesian Art (H.I.I.A.)</i> ..		22n, 34n, 42n, 59n, 60n	67, 75, 77, 79, 87
G				Huviṣka .. ..			131
Gaṇapati (Gaṇavati) ..			124	I			
Gandhāra .. ..			3, 27, 132	Ikṣvāku .. ..			3
Gandhāran .. ..			27	Īlam Bodhiyar .. ..			4
<i>Gandhavarīśa</i> .. ..			4, 6, 7, 39n	<i>Iluppai</i> .. ..			136
Gaṇeśa .. ..			13, 23, 24	India .. ..		13, 15, 16, 17, 28, 102	132, 135
Garikapāḍu .. ..			3	<i>Indian Antiquary (Ind. Ant.)</i>		9, 10, 14n, 18n, 19n	20n, 21, 22n, 23n
Gati .. ..			94			44n, 45n, 47n, 56n	67, 95, 108, 109
Gautama .. ..			134				130n
<i>Geography</i> .. ..			14	Indians .. ..			135, 136
Ghaṇṭasāla .. ..			3	Indo-China .. ..			23, 27
Ghoṣaka .. ..			132, 135	Indo-Chinese .. ..			63, 65, 67
Gītā .. ..			27	Indonesia .. ..			23, 27
Gokulika (Kukkulika) ..			130, 131	Indra .. ..			1
Goli .. ..			3, 28, 39, 41, 46	I-tsing .. ..		6, 13, 30, 31, 130, 133	
Gooty .. ..			1, 3	<i>I-tsing</i> .. ..			130n
<i>gopī</i> .. ..			31	Ittiriya .. ..			1
Grantha .. ..			72, 98, 104	Iyer, K. V. Subramanya ..			11n
Gravelly, Dr. F. H. ..			30n, 128	Iyer, P. V. Jagadisa ..			23, 37
Great Śramaṇa .. ..			43	J			
Greeks .. ..			3	Jagayyapeṭa .. ..			3
Gudivada .. ..			3	Jaina .. ..		9, 11, 12, 20, 21	
Guṇadharīśvara .. ..			11	Jaina Pagoda .. ..			19
Guṇṭupalli .. ..			3	Jainism .. ..			8, 9
Guṇṭur .. ..			3, 59, 131	<i>jālāṅguli</i> .. ..			41
Gupta .. ..			5, 26, 34, 35, 42, 59	Jambhala .. ..		30, 54, 55	
			60, 63, 67, 73, 75, 79	Jambūdvīpa .. ..			18
			85, 87	Japan .. ..		5, 12	
<i>Guru</i> .. ..			104	Japanese .. ..			5
<i>Guruparamparai</i> .. ..			15	<i>Jātakas</i> .. ..			3, 46
H				<i>Jaṭāmakuṭa</i> .. ..		48, 49, 50, 53	
Haimavata .. ..			133	<i>Jaṭāmukuta</i> Lokesvara ..			48
Hārīti .. ..			28	Java .. ..		8, 14, 15, 16, 52, 53	
<i>harmikā</i> .. ..			57, 58	<i>Java</i> .. ..		43n, 44n	
Hemamālā .. ..			18	Javanese temple .. ..			14
Hemavata .. ..			3	Do. images .. ..		33, 52, 53, 71	
Hemavatika (Haimavata) ..			130	Do. bronzes .. ..			52
Hetuvāda .. ..			131	Jayāsura .. ..			7
Heṭuvādin .. ..			131				
Hien-chw'en .. ..			13n, 14				
Himaśītala .. ..			9				

J—cont.			PAGE	K—cont.			PAGE
Jesuit Mission College	..	..	135	<i>Kaṭaka</i>	..	..	22, 37, 38, 39, 40, 41
Jesuits	..	..	14, 19				48, 49, 51, 53, 58
Jetavanīya	..	..	132				70, 88, 106, 108, 128
Jina	..	..	26	Kataoka Yama	..	..	5
<i>Jinālaṅkāra</i>	..	..	5	<i>Kathāvatthu</i>	..	..	131, 134
Jina Mitra	..	..	6	<i>Kathāvatthu</i> commentary	..	..	3n
<i>jñāna</i>	..	..	27, 41	Kathmandu	..	..	48
Jñāna-Sundara	..	..	6	Kauśāmbī	..	..	130, 131, 132
Jotipāla	..	..	4	“Kavar”	..	..	108
<i>Journal of the Indian Society of Oriental Art</i>	..	..	42n, 61n	Kavarāṇḍi	..	..	112
<i>J.R.A.S.</i>	..	..	130n	Kāverippūmpaṭṭinam (Kāvīrapaṭṭinam, Kāveripaṭṭinam)	..	..	1, 2, 4, 5, 6, 10, 12
<i>ḥyoti</i>	..	..	122	Kavirājarāja	..	..	8
<b>K</b>				Kempers, Barnett	..	..	30
Kaccāyana	..	..	7	Kerala-deśa	..	..	12
Kādan	..	..	128	Keralaputra	..	..	1
Kaḍāram	..	..	14, 17, 18	Khadiravani Tārā	..	..	54
Kailāsanātha	..	..	53	Khawat	..	..	133
Kalabhra	..	..	2, 5, 10	Khotan	..	..	27
Kaḷambu (Colombo)	..	..	18	Kiḍāratattaraiyan (Kiḍāram).	..	..	17
Kālidāsa	..	..	49	Kiḷi	..	..	10
Kalyāṇi	..	..	7, 9, 14, 18	Kiḷivalavan	..	..	2, 10
Kāmākṣi	..	..	9, 10, 108	“Kīrātārjunīyar” relief	..	..	53n
<i>Kāmākṣi līlāprabhāva</i>	..	..	10n	<i>kirita-makūṭa</i>	..	..	38, 49, 50, 51, 52, 53
Kāmakotipīṭha	..	..	9				61, 76
Kanakagiri	..	..	16n	<i>kīrti-mukha</i>	..	..	37, 48, 50, 51, 52, 54
Kāñcīpuram (Kāñci)	..	1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 21, 38, 44, 45, 47, 53n, 63, 67, 69, 81, 95, 104, 108, 109	131, 132	Koḍavalli	..	..	3
Kaṇiṣka	..	..	5	Komalapaṭṭana	..	..	19
Kaṇṇadāsa	..	..	3	Kottāṇḍi	..	..	112
Kandparti	..	..	8	Kottu	..	..	112
Kāpālīka	..	..	26	Kovalam	..	=	12
<i>Kapardin</i>	..	..	6, 23	“Koyil”	..	..	12
Kapilavastu	..	..	23n, 135	Kṛṣṇā	..	..	3
Karaikal	..	..	46, 48, 52, 53, 54, 55	Kṛṣṇadāsa	..	..	2
<i>Karaṇḍa makūṭa</i>	..	..	133	Kṛṣṇadeva Rāya	..	..	22
Karle	..	..	43n, 44n	<i>kṣaya</i>	..	..	134
Karl With	..	..	86	<i>kṣetra</i>	..	..	122
Karma	..	..	42, 134	Kshatriyaśikhāmaṇi-vaḷa-nāḍu	..	..	16n
<i>Karuṇā</i>	..	..	3, 123, 132	Kubera	..	..	54
Kashmir (Kāśmīra)	..	..	6	Kuca	..	..	27
Kassapa	..	..	8	<i>kuca-bandha</i>	..	..	30, 54
Kāsyapa	..	..	130, 131, 133	Kukkulika	..	..	130
Kāsyapiya	..	..	14, 16n	Kulottuṅga I	..	..	11, 13, 17, 18, 39
Kaṭāha	..	..					59, 124
				Kulottuṅga II	..	..	39
				Kumāra Gupta	..	..	5

K—cont.			PAGE	M—cont.			PAGE
Kuṇḍabakomam .. ..			48	Mahākassapa .. ..			132, 133
Kuṇḍala .. ..			55, 76	Mahākāsyapa .. ..			7
Kuṇḍalakeśi, work .. ..			2, 4, 5	Mahāniruttisaṅkhepa .. ..			6
Kuṇḍalakeśi .. ..			38	Mahāprajñāpāramita .. ..			6, 14
Kuṇḍalakeśi, a <i>Bhikṣuṇī</i> .. ..			5	Mahāpuruṣa .. ..			26
Kuṇḍikā .. ..			48	Mahāpuruṣa— <i>Lakṣana</i> .. ..			32, 33
Kurkihar .. ..		7, 48, 52, 54, 55, 58		Mahārājajālā .. ..			29, 53, 76
Kuṣān .. ..		26, 27, 131, 132		Mahāsāṅghika (s) .. ..			31, 130, 131
Kūvam .. ..		11					133, 134
L				Mahāsena .. ..			4, 8
<i>La Code du Mahayana en</i>		133n		<i>Mahāśramaṇah</i> .. ..			88, 118
<i>China.</i>				Mahāsthavira .. ..			131
Lahore .. ..		121		Mahāvajirabuddhi .. ..			6
<i>Lakṣaṇa</i> .. ..		26		Mahāvalipuram .. ..			53n
Lakṣmī .. ..		54, 55		<i>Mahāvamsā</i> .. ..			3n, 8
<i>Lalita</i> .. ..		29, 38, 54, 55, 57, 58		Mahāvihāra .. ..			3, 4, 5, 6, 131
<i>Lalitāsana</i> .. ..		29		Mahāvihāra, sect .. ..			18
<i>Lalita Vistara</i> .. ..		27, 136		Mahāvihāra vāsin .. ..			131, 132
Laṅkā dvīpa .. ..		18		Mahāvihārin .. ..			132
Lāṭa .. ..		133		Mahāyāna .. ..			4, 9, 28, 131
La Vallée Poussin .. ..		130n		Mahāyānists .. ..			53
Lefmann .. ..		27n		Mahāyogī .. ..			26
Leiden plates .. ..		11, 13, 16, 17		Mahendra .. ..			1
Löbner Toewa .. ..		17		Mahendrarvarman I .. ..			8, 11
Lokeśvara .. ..		28, 53, 61n		Mahesvara .. ..			26
Lokottara .. ..		134		Mahinda .. ..			1, 10, 11, 18, 132
Lokottaravāda .. ..		130		Mahīsa-maṇḍala (Mysore).			1, 132
Lokottaravādin .. ..		133		Mahīśāsaka .. ..			30, 130, 131, 132, 133, 134
London .. ..		133		Maisolos .. ..			3
<i>Lotus</i> .. ..		130n		Maitreya .. ..			8, 30, 49, 50, 52, 53, 61
M							76
Mācchandar Vahal .. ..		48		<i>Maitrī</i> .. ..			134
Madhurāntaka .. ..		16n		<i>Majjhima Nikāya</i> .. ..			4
Madhurāsutta—paṭṭana		4		<i>Makarakuṇḍala</i> .. ..			38, 48, 49, 50, 52, 53, 54
(Madura).							61
Mādhyamika .. ..		132		<i>Makara-toraṇa</i> .. ..			37
Madras .. ..		2, 11, 19		<i>Makuṭa</i> .. ..			50, 53, 61
<i>Madras Museum Comm.</i>		10n		Malabar .. ..			12
<i>Volume.</i>				Malayalam .. ..			12
Madura .. ..		1, 2, 4, 6, 11, 12, 30		Malayanāḍu .. ..			12
Madurai Śaṅgappalagai .. ..		90		Malaya Peninsula .. ..			13, 16
Magadha .. ..		131, 132, 133		Malifat an .. ..			13
Magadhan .. ..		5		Malimparakaya .. ..			18
<i>Mahābhiniṣkramaṇa</i> .. ..		27, 31		Manasā .. ..			2n, 11
Mahabodhi Society .. ..		46n		Mānāvoor .. ..			12
<i>Mahācāitya</i> .. ..		3, 4, 133		Maṇḍai Pillai .. ..			90
Mahādeva .. ..		1, 134		<i>Maṇi</i> .. ..			55
				<i>Māṇi</i> .. ..			120





N—cont.			PAGE	O			PAGE
<i>Nāmam</i> .. .. .			31	Oldenberg .. .. .			130n
<i>Nāmarūpapariccheda</i> ..			7	Orissa .. .. .			5
Nambipillai .. .. .			106				
Nam Pillai (Nom Pillai) ..			36, 43	Pacchaliya .. .. .			18
Nāṇagambhira (Nāṇu) ..			7	Padarikārāma .. .. .			18
Nāṇayakkara Street ..	13, 21, 22, 27, 36, 39		40, 41, 45, 47, 48	Pādasaras .. .. .		48, 49, 50, 53, 54, 55	76
	49, 56, 57, 58, 59			Pāḍi .. .. .			128
Nāṅgaipillai .. .. .			84	Padma .. .. .			41
Napier .. .. .			19	Padmapāṇi .. .. .			30, 53
Narasimha Varman II ..			6, 14, 15	Padmāsana .. .. .		21, 22, 28, 33, 34, 35	
Nārāyaṇa .. .. .			7			36, 37, 38, 39, 40, 41	
<i>Narṇinai</i> .. .. .			4			42, 43, 44, 45, 47, 48	
Natarāja images .. .. .			48			49, 50, 51, 52, 53, 54	
Navutapaṭṭana .. .. .			13, 18			55, 56, 57, 60, 61, 62	
Nāyak(s) .. .. .			30, 32			64, 66, 68, 70, 72, 74	
<i>Nāyaka</i> .. .. .			44, 45, 80, 90			76, 78, 80, 82, 84	
<i>Nāyakacci</i> .. .. .			58			86, 88, 90, 92, 94	
Nāyaka—Pillai .. .. .			96			96, 98, 100, 102, 104	
Nāyakar .. .. .			21, 34, 36, 38, 39, 41			106, 108, 110, 112	
			42, 44, 45, 58, 68			116, 118, 120, 124	
			74, 82, 84, 94, 96, 98	Pagan .. .. .			126, 128
			100, 102, 104, 106	“Pāla art” .. .. .			7, 42, 70
			108, 110, 112, 114	Pāla Kings .. .. .			32
			116, 118, 120, 122	Pāli .. .. .		1, 2, 3, 4, 6, 7, 10, 11	
			124, 126			12, 18, 39n, 80	
Nāyanar .. .. .			51, 114, 124	Pallava .. .. .		6, 8, 11, 14, 15, 32	
Nāyanmārs .. .. .			11, 114			52, 54	
Nepal .. .. .			48	Paḷḷi .. .. .		1, 2, 5, 10, 11, 12, 16	
Nepalese .. .. .			17, 54			17, 59	
<i>Netṭibhakaraṇāṭṭakathā</i> ..			6	Palura .. .. .			3
Nigamana .. .. .			4	Pāmaras .. .. .			28, 42
Nikama .. .. .			13, 14	Pañcārāmas .. .. .			12
Nikāyas .. .. .			4, 21	Pandits .. .. .			21
Nilakantha Sastri, K. A. ..			180n	Pāṇḍya .. .. .		1, 6, 7, 8, 12	
<i>Nilakeśi</i> .. .. .			2, 5	Paññāsāmi .. .. .			7
Nilāyatākṣi .. .. .			13	<i>Papañcasūdanī</i> .. .. .			4
<i>Nirdhana</i> .. .. .			45	<i>Paradharmakuśala</i> .. ..			134
<i>Nīrdhanamati</i> .. .. .			45	Parākrama Bāhu II .. ..			8, 9, 18
<i>Niruttiṃmañjūsā</i> .. .. .			6	<i>Paramārtha Mañjūsā</i> .. ..			6
<i>Nīrvāṇa</i> .. .. .			4, 134, 135	<i>Paramārtha-vimiccaya</i> .. ..			7
<i>Nittana</i> .. .. .			44	<i>Paramātmā</i> .. .. .			122
Nittanamati .. .. .			44	Parinda .. .. .			1
North India .. .. .			132, 133	Paris .. .. .			23, 136
North Kannāḍa .. .. .			1, 132	Parthians .. .. .			133
North-West Frontiers .. ..			133	Pāsūpatas .. .. .			8
<i>Nyāyādvāra</i> .. .. .			5	Pāsūpatism .. .. .			8
<i>Nyāyapraveśa</i> .. .. .			5	Pāṭaliputra .. .. .		1, 130, 132, 133	
				Pa-tan .. .. .			13, 14



S—cont.			PAGE	S—cont.			PAGE
Śāgaliya .. .. .			131	Śāṅkha .. .. .			82
Śāila(s) .. .. .	3, 30, 131, 133, 134			Śāṅkhāṇḍān .. .. .			82
Śāiendra(s) .. .. .	13, 14, 15, 16, 52, 92		124	Śāṅkhapāla .. .. .			5
Śaiva .. .. .	9, 11, 20, 21, 34, 56		94, 112, 114	Sanskrit .. .. .	5, 6, 16, 21, 80,		132
Śaivism .. .. .			9				133
Sakalāgama Paṇḍita .. .. .	20, 21, 56			Śardūla .. .. .			45
“ Śākkiyartam Bodimangai ”			10	Śārīputra .. .. .	6, 8, 10, 38, 39, 60,		80
Śākyamuni .. .. .	92, 136			Śārīputhira .. .. .			38, 39n
Śākya Nāyanār .. .. .			11	Śāriyipiḷḷai .. .. .			8, 80
Śākyasīmha .. .. .	49n, 108, 128			Sarnath .. .. .	28, 31, 33, 41, 47, 63		85, 127, 129, 131
Salem .. .. .			112				133
Sālihuṇḍam .. .. .			3	Sarvam asti .. .. .			132, 135
Samabhaṅga .. .. .	21, 28, 34, 76, 94, 100		108, 116, 118, 120	Sarvāstivāda .. .. .	30, 130, 131, 132		
			124	Sarvāstivādin .. .. .	31, 131, 133, 134, 135		
Samādhi .. .. .			27	Sarvāstivāla-Vibhajyavāda.			132n
Samaṇera .. .. .			1	Sāsanaśāstra .. .. .			7, 39n
Samantapāsādikā .. .. .			5	Sastri, K. A. Nilakantha .. .. .			18n
Samapapañcasatti .. .. .			6	Sāttamangai .. .. .			9
Samaya .. .. .			106	Śattan (Śāstā) .. .. .			10, 12
Sambala .. .. .			1	“ Śattan Kavu ” .. .. .			12
Sambandar .. .. .	6, 8, 9, 10, 34, 39n, 80			Satyaputra .. .. .			1
Sambodhi .. .. .			22, 23	Saulabhya .. .. .			42
Samgrāma Vijayathuṅga- varman .. .. .			16	Santrāntika .. .. .	130, 132, 133, 135		
Samkrāntivādins .. .. .			135	Śekal .. .. .			122
Sānmitiya .. .. .	30, 31, 130, 131, 132		133, 134, 135	Shiyali .. .. .			34, 52
Samudra Gupta .. .. .			5	Shotoku Taishi .. .. .			5
Sāñci .. .. .	28, 38, 131			Siam .. .. .			27
Saṅgam .. .. .	1, 4, 9, 11			Siamese .. .. .			27
Saṅgappalagai .. .. .			68	Siddhāntatogai .. .. .			4
Saṅgha .. .. .	2, 8, 11, 130, 131			Siddhartha .. .. .			22, 23
Saṅghabhadra .. .. .			132	Siddharthika (Siddhattaka, Siddhatthika) .. .. .			3, 130, 131
Saṅghamangai .. .. .			11	Śīlabhadra .. .. .			6
Saṅghamitra .. .. .			4	Śīlappadikāram .. .. .			1, 2, 11, 12
Saṅghapāla .. .. .			2, 5	Simhalese .. .. .			18, 27
Saṅghāti .. .. .	21, 30, 31, 33, 34, 35		36, 37, 60, 70, 72	Simha-mukha .. .. .	48, 49, 50, 51, 52, 53		54
	74, 76, 78, 80, 82		84, 86, 94, 106, 108	Simhanāda .. .. .			30, 53, 76
			110, 116, 120	Simhāsana .. .. .			26, 39, 45, 47
Śāṅkai (Śāṅka) .. .. .			110	Sindhū .. .. .			133
Sankalia .. .. .			56n	Siraścalakra .. .. .	48, 49, 50, 51, 52, 53		54, 55, 61, 76
Sankāḷvi .. .. .			110	Siri Pāla .. .. .			5
Śāṅkarācārya .. .. .	9, 132			Śittalai Śāttanār .. .. .			4
Saṅkaram .. .. .			3	Śiva .. .. .			26, 116
Saṅkara Svāmī .. .. .			5	Śiva temples .. .. .			2, 112
				Skandhas .. .. .			135
				Skandhamātra .. .. .			135

S—cont.			PAGE	T			PAGE
<i>Smārtism</i> .. .. .			9	Takakusu .. .. .			130p
Sogdian .. .. .			133	<i>Takkayākapparaṇi</i> .. .. .			8, 12
Śukki .. .. .			118	<i>talaimaī</i> .. .. .			114
Śolaperumpalli .. .. .			124	<i>talaing</i> .. .. .			7, 18
Sor āskanda stone sculp- tures .. .. .			53n	<i>talaivar</i> .. .. .			114
Śoṇālvi .. .. .			88	<i>tāli</i> .. .. .			54
Śoti .. .. .			122	Tambapannidipa .. .. .			3
South Bihar .. .. .			14	Tambarāṭṭha (Tirunelveli) .. .. .			6
South India .. .. .	1, 2, 4, 5, 6, 7, 8, 9 12, 13, 14, 15, 20 27, 31, 49, 50, 59 63, 67, 94, 133			Tambiran .. .. .			20
Śramaṇa .. .. .	3, 11, 12, 72, 98, 110			Tamil .. .. .	1, 2, 3, 4, 5, 7, 8, 12 15, 17, 20, 22, 34 35, 36, 40, 41, 42 44, 45, 49, 51, 58 61, 66, 70, 72, 74 76, 80, 82, 84, 86 88, 90, 92, 94, 96 98, 100, 102, 104 106, 108, 110, 112 114, 116, 118, 120 122, 124, 128		
Śrāvakayāna .. .. .			9, 134	Tamluk (Tāmralipti) .. .. .			13
Śrāvastī .. .. .			131	<i>Tamo</i> .. .. .			5
Srikakulam .. .. .			3	Tāmrapparṇi .. .. .			1
Srimana Śri .. .. .			96	Taṇṇāi .. .. .			6, 12
Srinagar .. .. .			123	<i>Taṇṇavāṇaṅkovaī</i> .. .. .			12
Śrīnivāsa .. .. .			5	Tanjore .. .. .	7, 10, 12, 16, 20, 30 34, 37, 52, 53n, 59 61		
Srinivasagopalachari .. .. .			61	Tantrayāna .. .. .			9, 12, 14, 28
Srirāṅgam .. .. .			15	<i>Tas yī chilio</i> .. .. .			13n
Śrīvijaya (Śrīviśaya) .. .. .	6, 13, 14, 15, 16, 17 18, 124			Tārā .. .. .	2n, 9, 10, 11, 30, 54		
<i>Sri Vijaya</i> .. .. .			18n	Tārayar (Therīya Sthavira). .. .. .	or		35
Sthavira .. .. .	31, 35, 133			Tathāgata .. .. .	8, 9, 21, 27, 120, 130		
Sthaviravādin .. .. .			131	<i>Tathāgatotpatti</i> .. .. .			7
St. Joseph .. .. .			19	Textor de Ravisi .. .. .			23n, 136
Stodart, J. C. .. .. .			60	Theras .. .. .			18, 19
<i>Stūpa</i> .. .. .	1, 3, 9, 10, 12, 14, 24 28, 38, 50, 51, 52 56, 57, 58, 59, 60 61, 76			Thera Ānanda .. .. .			7, 35
Suffren .. .. .			135	Thera Buddhādatta .. .. .			2, 5, 6
Sultanganj .. .. .	31, 59, 60, 67, 79, 87			Thera Candagutta .. .. .			1
Sumana .. .. .			1	Thera Dipaṅkara .. .. .			6
Sumati .. .. .			2, 5	Thera Kāsyapa .. .. .			8
Sumatra .. .. .	6, 14, 15, 16, 17 70, 124			Thera Rāhula .. .. .			7
Sumatran temple .. .. .			14	Theravada .. .. .	4, 30, 35, 130, 131 132, 133, 134		
Sung dynasty .. .. .			13n	Theravādin .. .. .			131, 132, 133, 134
Śūnyatāvādins .. .. .			130	Therīyas .. .. .			35
Sūrya .. .. .			52	<i>tilaka</i> .. .. .	31, 32, 44, 54, 92, 94 96, 98, 100, 112		
<i>Sutta piṭaka</i> .. .. .			21	Tilaka Vihāra .. .. .			6
<i>Sutta saṅgha</i> .. .. .			7				
Suttavāda .. .. .			130				
<i>Svadharmakusāla</i> .. .. .			134				
Śyāma-Tārā .. .. .			54				

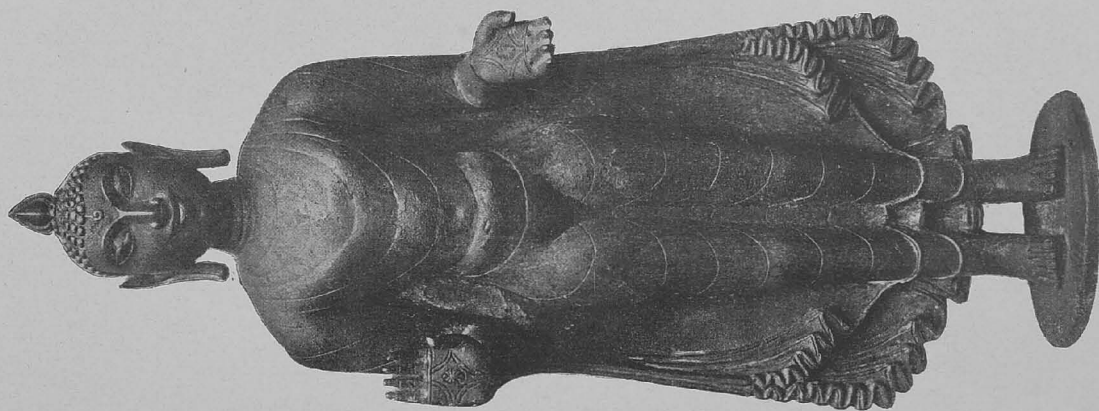
T—cont.			PAGE	U—cont.			PAGE
Tjllai .. ..			9	<i>uṣṇīṣa</i> .. ..		21, 22, 26, 27, 31, 33	
Tirukkāṭṭupallī .. ..			10			34, 35, 36, 37, 38	
Tirumaṅgai Ālvār .. ..	9, 13, 15, 31, 34, 39n		47, 52			39, 40, 41, 42, 43	
Tirunelveli .. ..			6, 12			44, 45, 46, 47, 48	
Tirupati .. ..			22			56, 57, 59, 60, 62	
<i>Tirupāṭi cap</i> .. ..			51			64, 66, 68, 70, 72	
<i>Tiruppādikam</i> .. ..			2, 4			74, 76, 78, 80, 82	
Tiruppādirippuliyūr .. ..			11			84, 86, 88, 90, 92	
Tiruvāli .. ..			34, 52			94, 96, 98, 100, 102	
Tiruvāli-Tirunagari .. ..			15, 34			104, 106, 108, 110	
<i>Tisai-āyirattu-Ainnūruvar</i> .. ..			17			112, 116, 118, 120	
<i>Tokyo-gakuho</i> .. ..			13n	<i>utkuṭika</i> .. ..		124, 126, 128	
Toṇḍaimaṇḍalam .. ..			11	<i>utpala</i> .. ..			29
Tosali .. ..			3	<i>utsava-vigraha</i> .. ..	22n, 39, 41, 49, 50, 51		54
<i>Traidaṇḍikas</i> .. ..			108	Uttarāpathaka .. ..	130, 131, 133, 134		
Treasurywala collection .. ..			61n	Uttaraśailas .. ..			3
<i>tribhaṅga</i> .. ..	28, 48, 49, 50, 51, 61			<i>Uttaraviniccaya</i> .. ..			5
<i>tri-civara</i> .. ..	30, 35, 72, 74			uttariya .. ..	46, 116, 118		
<i>Tridaṇḍi</i> .. ..			112	Uttiya .. ..			1
<i>Tri-piṭaka</i> .. ..	132, 134			Uttodaya .. ..			7
<i>Tri-ratna</i> .. ..			2	Uyyakkonḍa Nāyak .. ..			20, 21
Tuṭṭapura .. ..			12				
Tu Tsung .. ..			13 n				
U				V			
Uḍaiyār .. ..			42, 90	<i>vāhana</i> .. ..			53
<i>udara-bandha</i> .. ..			61, 76	Vaibhāṣika .. ..			132, 133
Udayān .. ..			66	Vaiśāli .. ..			130, 133
Udayappillai .. ..			100	Vaiṣṇava .. ..	5, 9, 13, 15, 34, 94, 114		
“Ulaganāthan” .. ..			102	Vaiṣṇavism .. ..	9, 13, 15		
Ulundurpet .. ..			112	Vaitulya .. ..			4
Umā .. ..			100	Vaitulyaka .. ..			131
Umaiya .. ..			34	Vājiriya .. ..			3, 131
Umāpati śivācārya .. ..	20, 56			<i>Vajjamadu</i> .. ..			6
United Kingdom .. ..			102	Vajjiputtakas .. ..			133
<i>University of Nalanda</i> .. ..			56 n	Vajra .. ..			61
<i>upadeśa</i> .. ..	29, 56, 57			Vajrabodhi .. ..	6, 12, 14		
<i>upāsaka</i> .. ..			2	Vajradhara .. ..			61
<i>upasampada</i> .. ..			18	Vajraghaṇṭā .. ..			61
upāsikā .. ..	2, 88			Vajrapāṇi .. ..			28
Uragapura (Uraiūr) .. ..	5, 11			<i>Vajraparyāṅka</i> .. ..			22
<i>ūrṇā</i> .. ..	22, 31, 32, 33, 34, 35			Vajrayāna .. ..	6, 9, 14, 28		
	36, 37, 38, 39, 40			<i>Vākhyāna-mudrā</i> .. ..			60
	41, 42, 43, 44, 45			<i>Vāli</i> .. ..			37
	46, 47, 48, 54, 59			<i>Vaḷaīyāpati</i> .. ..	2, 4		
	60, 61, 62, 64, 66			Valentyn .. ..			19
	68, 70, 72, 74, 76			Vāṇa (Bāṇa) .. ..			12
	78, 80, 82, 84, 86			Vanavāsi .. ..	1, 3, 132		
	88, 90, 94, 96, 98			Vaṇci .. ..	4, 12		
	100, 102, 104			Vaṅga .. ..			8
	106, 108, 110						
	112, 116, 118, 120						
	124, 126, 128						

V—cont.		PAGE	V—cont.		PAGE
<i>Varada</i>	.. .. .	21, 23, 29, 33, 34, 35 36, 37, 41, 48, 49 50, 52, 54, 59, 61 70, 72, 74, 76, 78, 80 82, 84, 86, 90, 94, 98 100, 104, 106, 108 110, 116, 118, 120 124, 126, 128	<i>Vinaya</i>	.. .. .	30, 130, 132, 133,
<i>Vāsana</i>	.. .. .	135	<i>Vinayaganṭhī</i>	.. .. .	6
<i>Vasubandhu</i>	.. .. .	5, 132, 135	<i>Vinaya Pīṭaka</i>	.. .. .	130n
<i>Vasudhārā</i>	.. .. .	55	<i>Vinaya viniścaya</i> ( <i>Vinaya-</i> <i>vinccaya</i> ).	.. .. .	5, 10
<i>Vasumitra</i>	.. .. .	132, 134, 135	<i>Vira Rājendra</i>	.. .. .	7, 17
<i>Vātsiputriya</i>	.. .. .	130, 131	<i>Vira solīyam</i>	.. .. .	2, 4, 7, 10
<i>Velippalayam</i>	.. .. .	13, 21, 25, 33, 34, 35 36, 37, 38, 41, 42 43, 44, 45, 48, 50, 51 52, 53, 54, 55, 56	<i>Viśeṣa Mitra</i>	.. .. .	6
<i>Vengi</i>	.. .. .	27	<i>Vismaya</i>	.. .. .	48
<i>Venice</i>	.. .. .	14	<i>Vismaya-hasta</i>	.. .. .	46
<i>Veṇu dāsa</i> , same as <i>Kaṇṇa</i> <i>dāsa</i> .	.. .. .	5	<i>Viṣṇu</i>	.. .. .	23, 24, 49, 97, 116
<i>Veṇudāsa</i> , same as <i>Piṇḍi</i> <i>dāsa</i> .	.. .. .	10	<i>Viṣṇudāsa</i>	.. .. .	2
<i>Venus</i>	.. .. .	32	<i>vitarka</i>	.. .. .	48
<i>Vesāli</i>	.. .. .	131	<i>vyākhyāna</i>	.. .. .	29, 48
<i>Vessantara Jātaka</i>	.. .. .	22	<i>vyākhyāna mudrā</i>	.. .. .	60
<i>Vetulyaka</i>	.. .. .	130, 131	<b>W</b>		
<i>Vibhajya vāda</i>	.. .. .	131, 132	<i>Walleser</i>	.. .. .	130n
<i>Vibhajya vādin</i>	.. .. .	132	<i>Wassilief</i>	.. .. .	130n
<i>Vibhāsā</i>	.. .. .	132	<i>Wo-ti</i>	.. .. .	5
<i>Vidiśā</i>	.. .. .	132	<b>Y</b>		
<i>Vihāra</i>	.. .. .	1, 2, 3, 4, 10, 11, 12 13, 15, 16, 17 20, 22, 31, 47, 59 122, 124	<i>Yajñopavīta</i>	.. .. .	35, 38, 46, 48, 49, 50 51, 52, 53, 54, 55 57, 60, 61, 76, 92 94, 104, 106, 108 112, 116, 118
<i>Vijaya nagara</i>	.. .. .	22, 30, 32, 44, 45, 49 51, 52, 53, 60, 69 71, 75, 91, 97, 101	<i>Yalis</i>	.. .. .	45
<i>Vijñāṇa</i>	.. .. .	134	<i>Yavana</i>	.. .. .	3
<i>Vijñānavāda</i>	.. .. .	5	<i>Yerragudi</i>	.. .. .	1
<i>Vimāna</i>	.. .. .	15, 20, 21, 24, 57, 58	<i>yoga</i>	.. .. .	92
<i>Vimativiccedanī</i>	.. .. .	6, 8	<i>Yogācāra</i>	.. .. .	132
<i>Vimativinodanī</i>	.. .. .	8	<i>Yonaka</i>	.. .. .	133
			<i>Yuan Chwang</i>	.. .. .	1, 6, 9, 10, 11, 133
			<i>Yule</i>	.. .. .	14
			<b>Z</b>		
			<i>Zaingganaing</i>	.. .. .	18
			<i>Zen</i>	.. .. .	5, 12
			<i>Zoological Survey of</i> <i>India.</i>	.. .. .	129

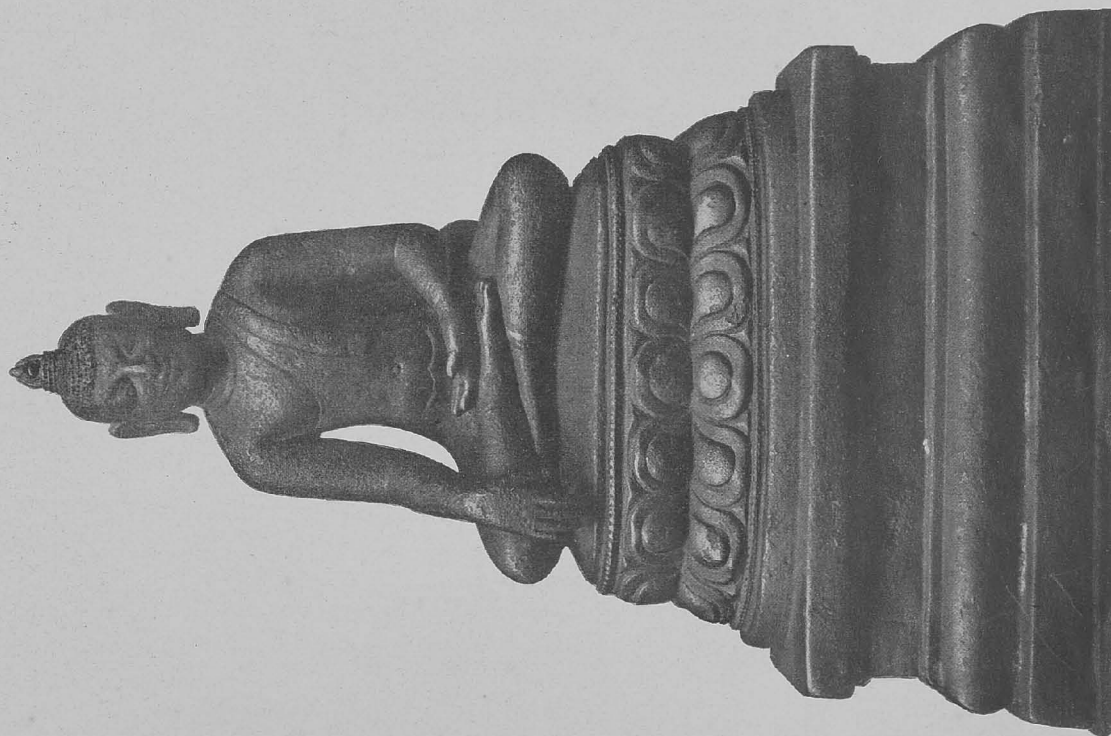


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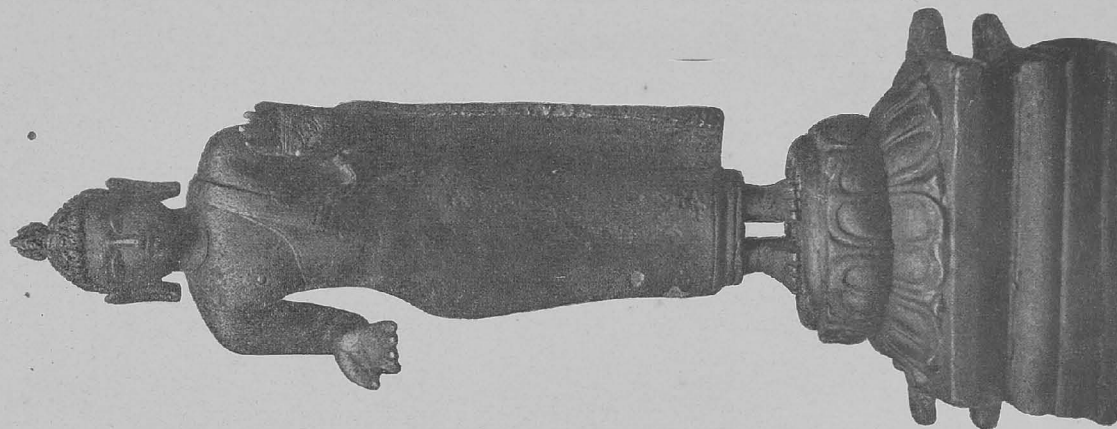


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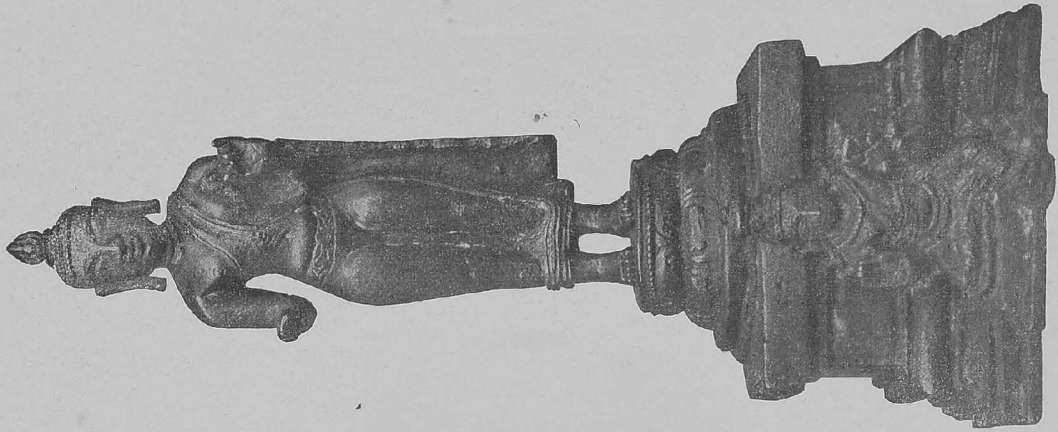


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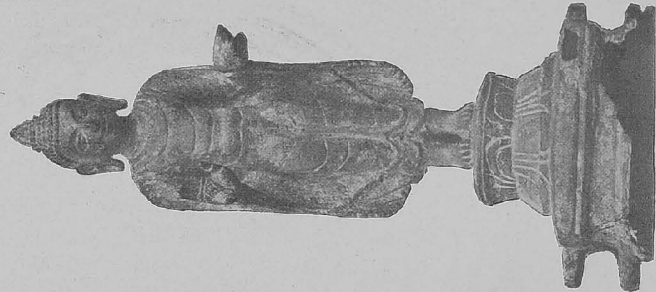
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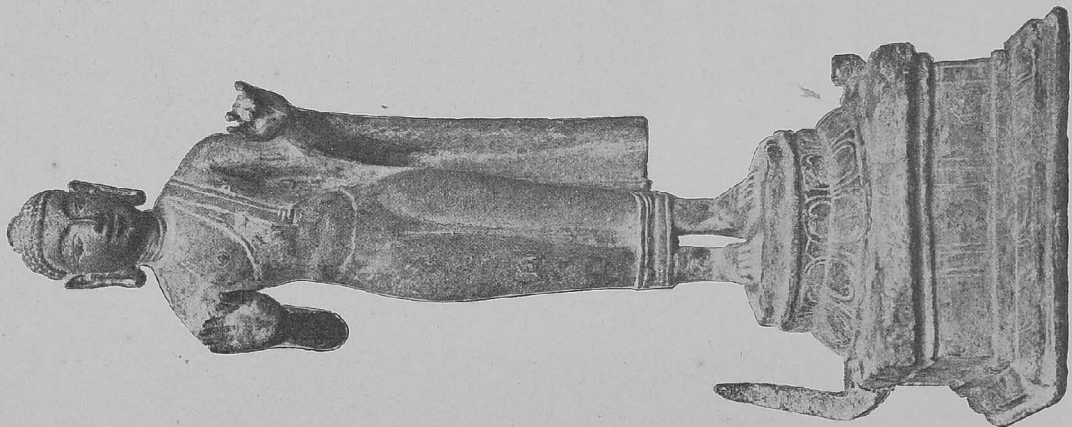


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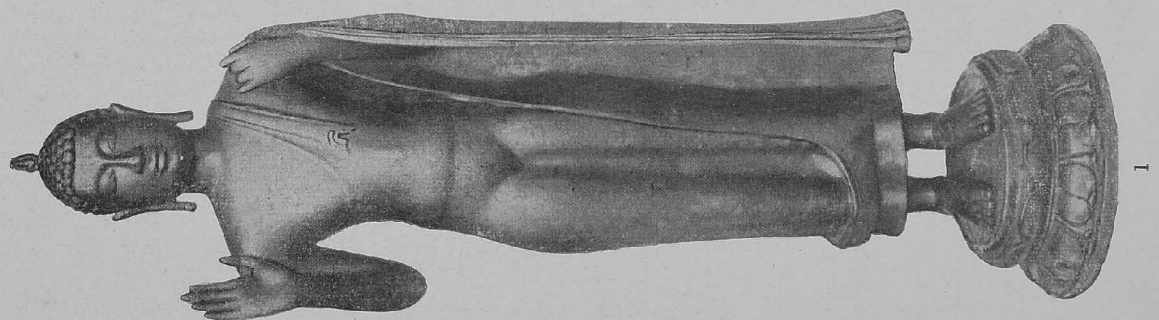
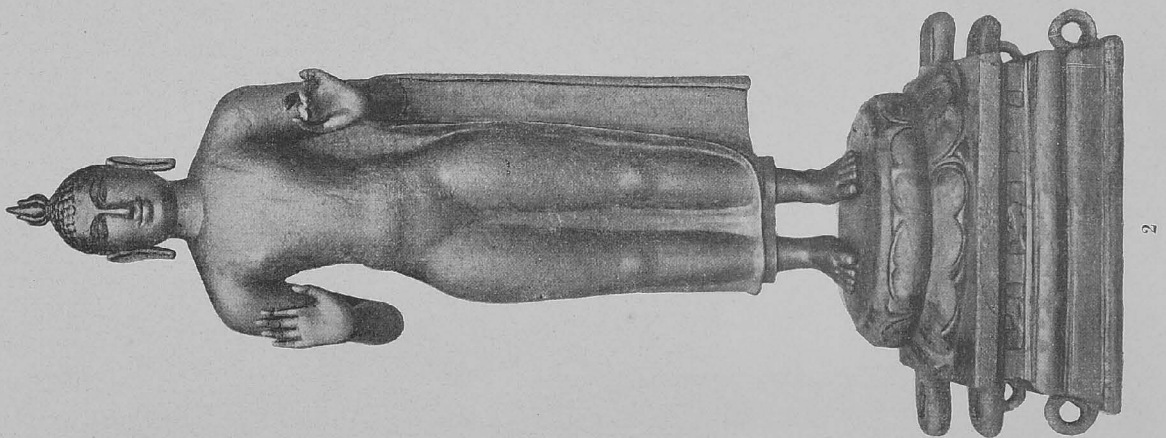
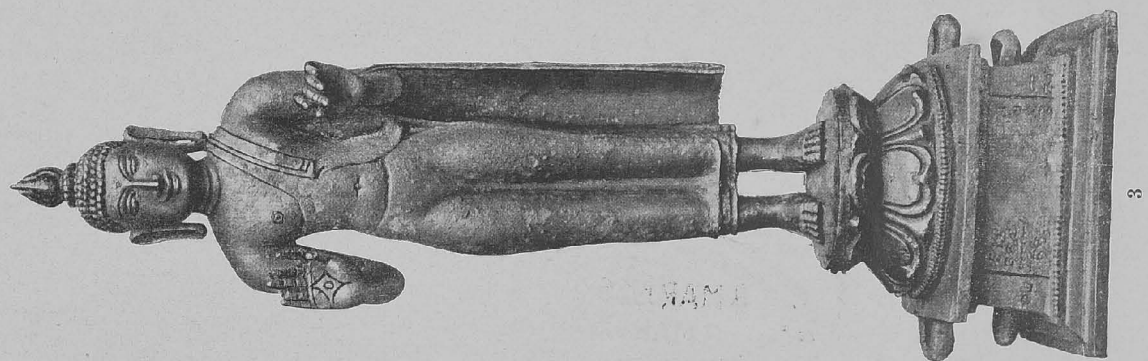
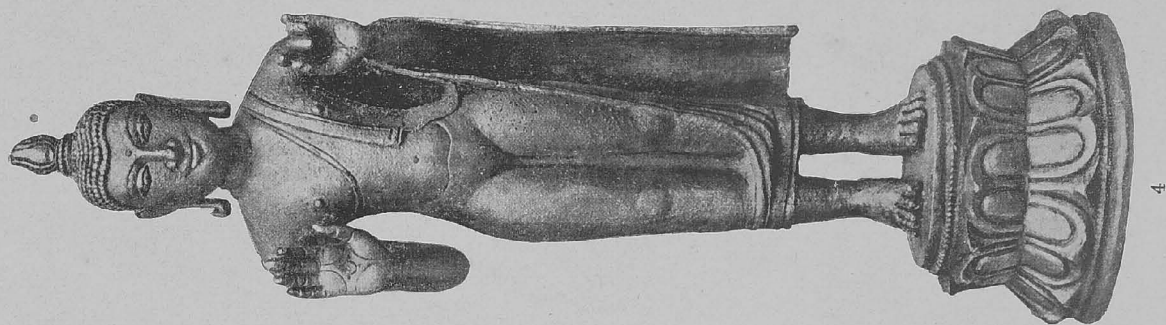
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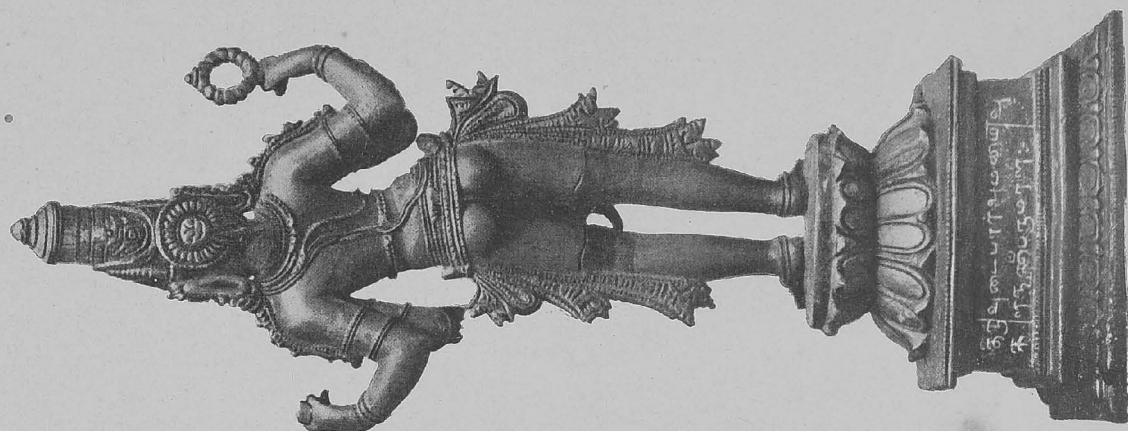


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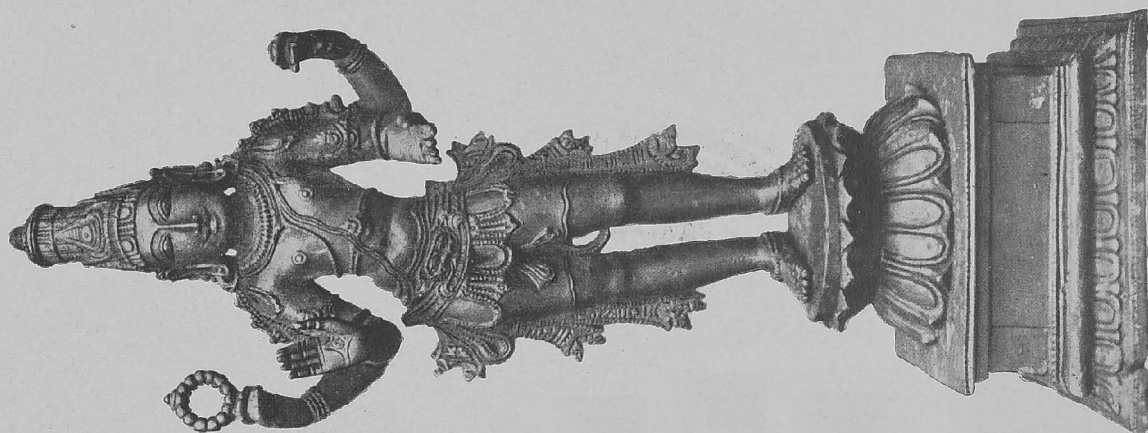




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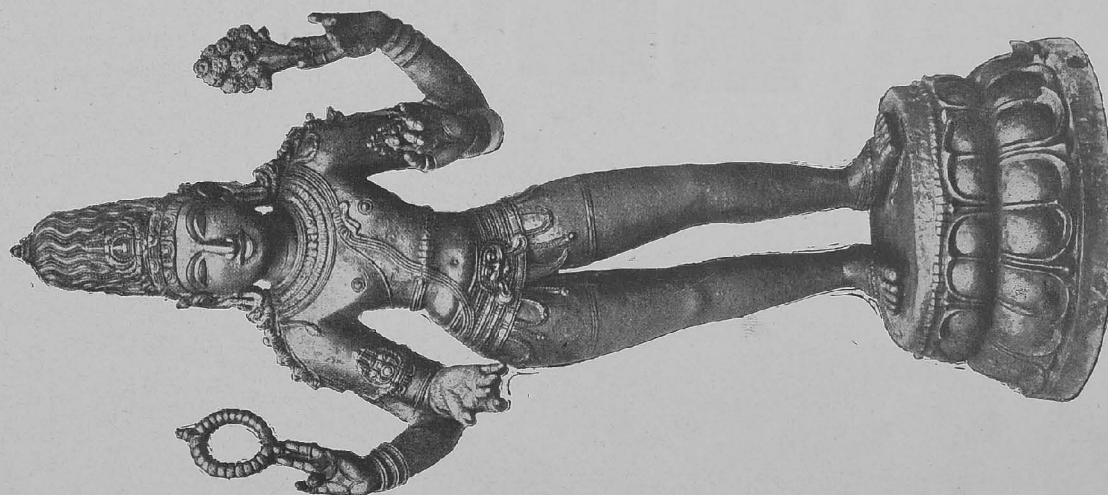


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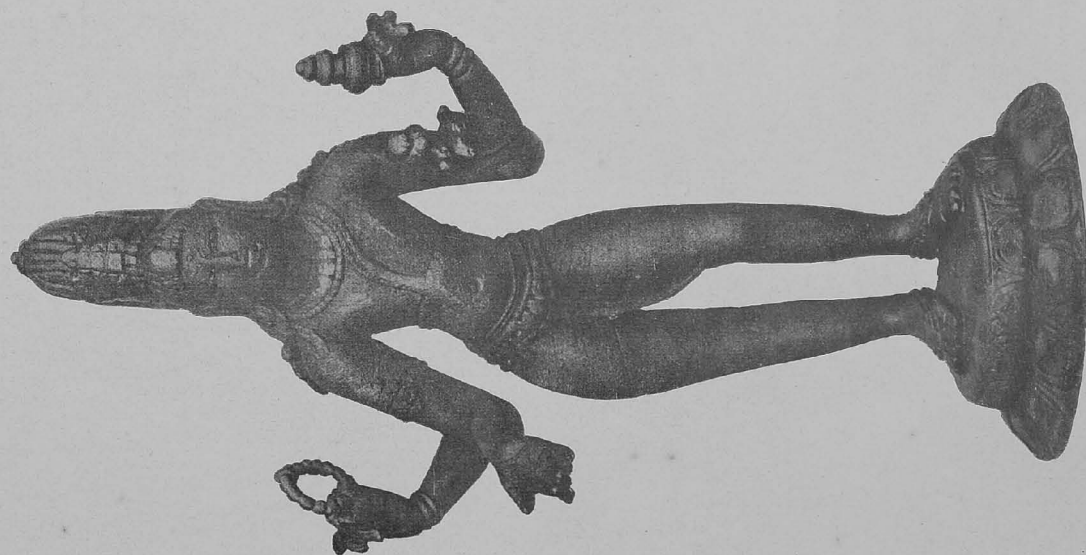
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ĀVALOKITEŚVARA





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LOKEŚVARA



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ŚAḌAKṢARI LOKEŚVARA



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ŚAḌAKṢARI LOKEŚVARA





1  
JAMBHALA



2  
TĀRĀ



3  
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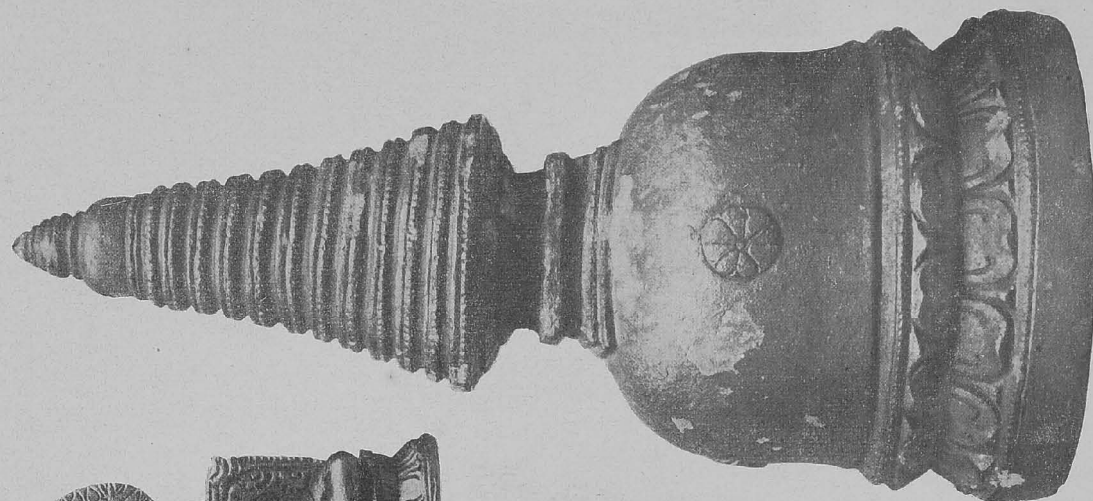
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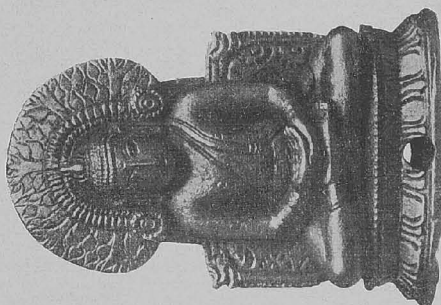
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KHADIRAVANI TĀRĀ



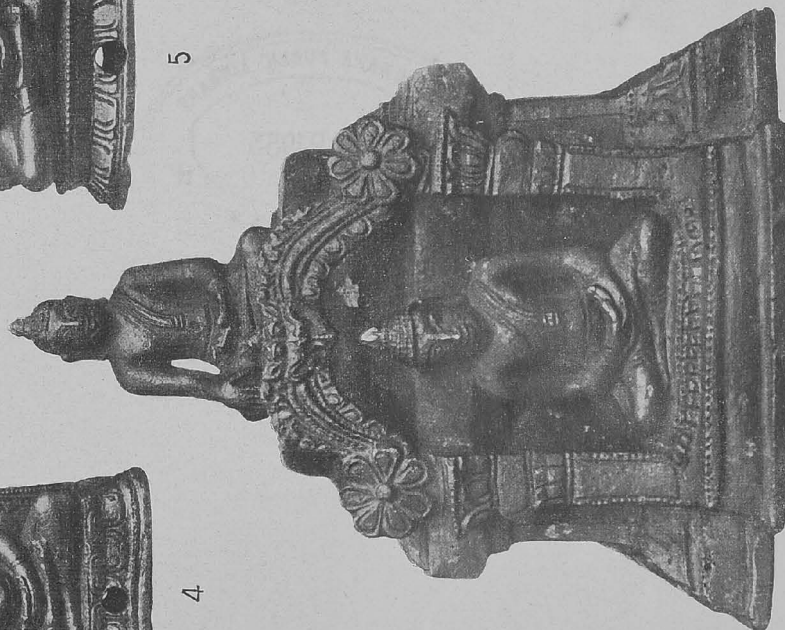
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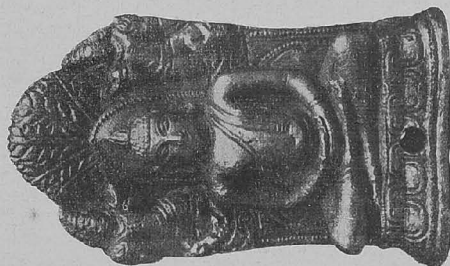
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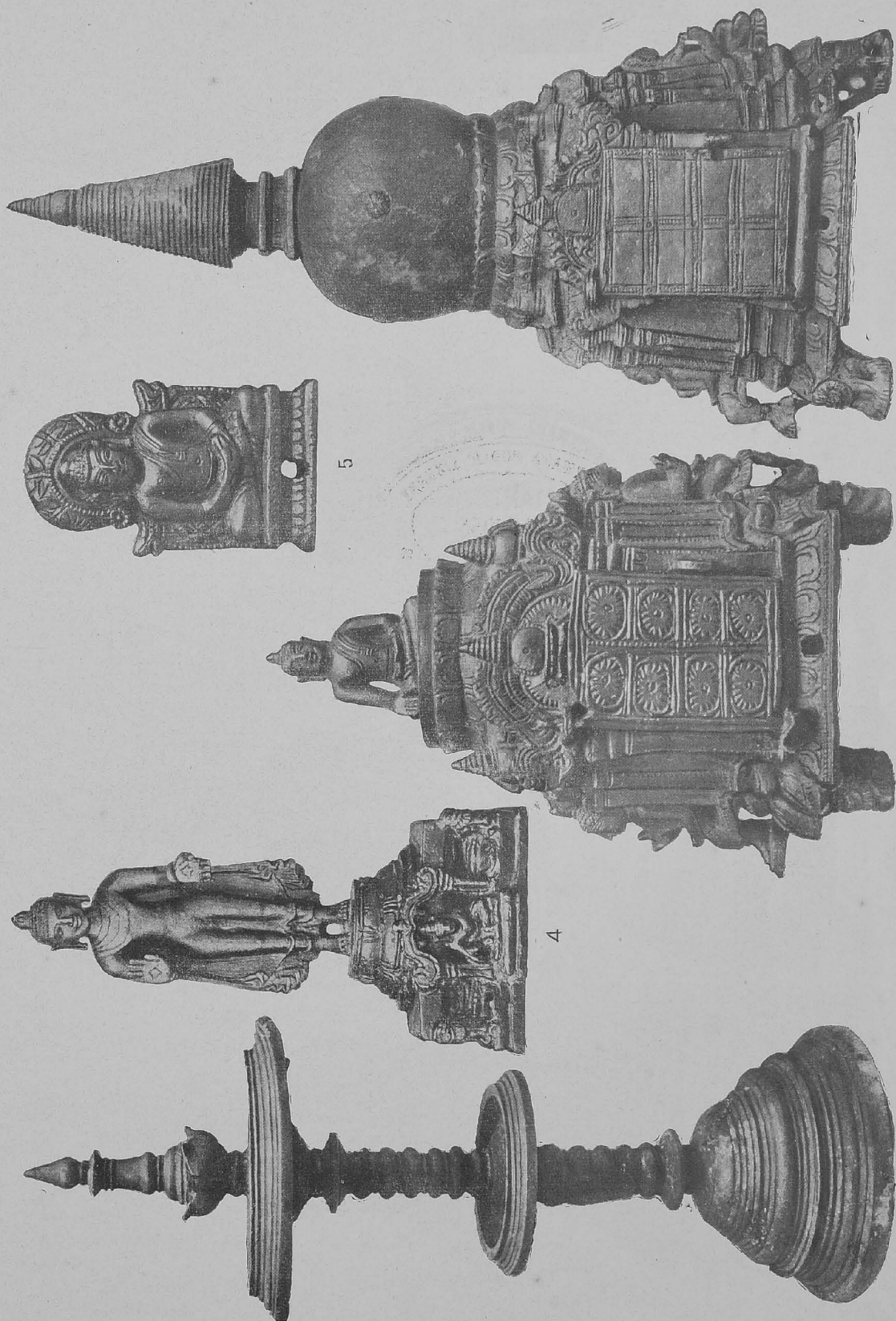
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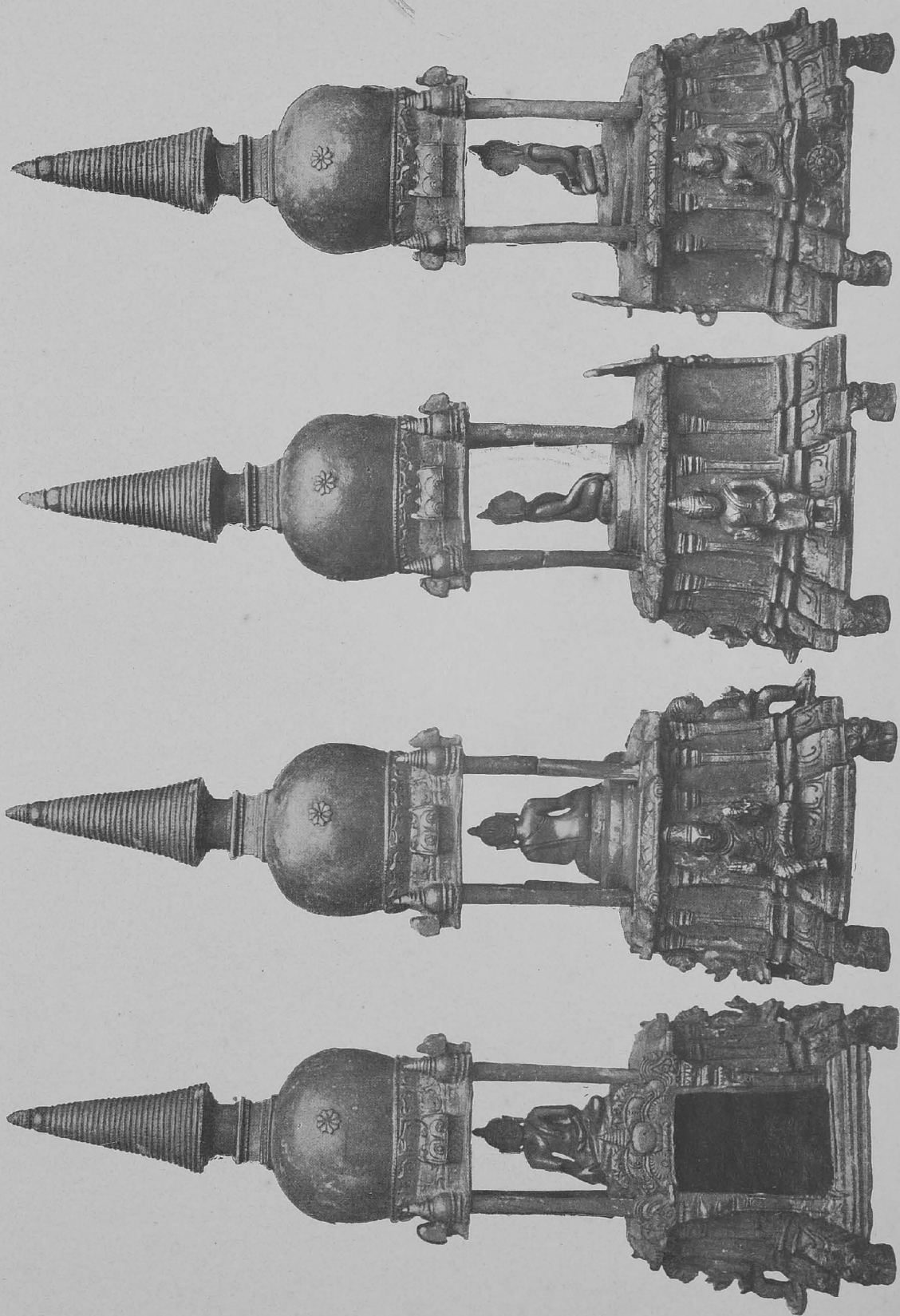
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2

4

5

VOTIVE STŪPAS, LAMP, STANDING BUDDHA, AND DHYĀNĪ BUDDHA



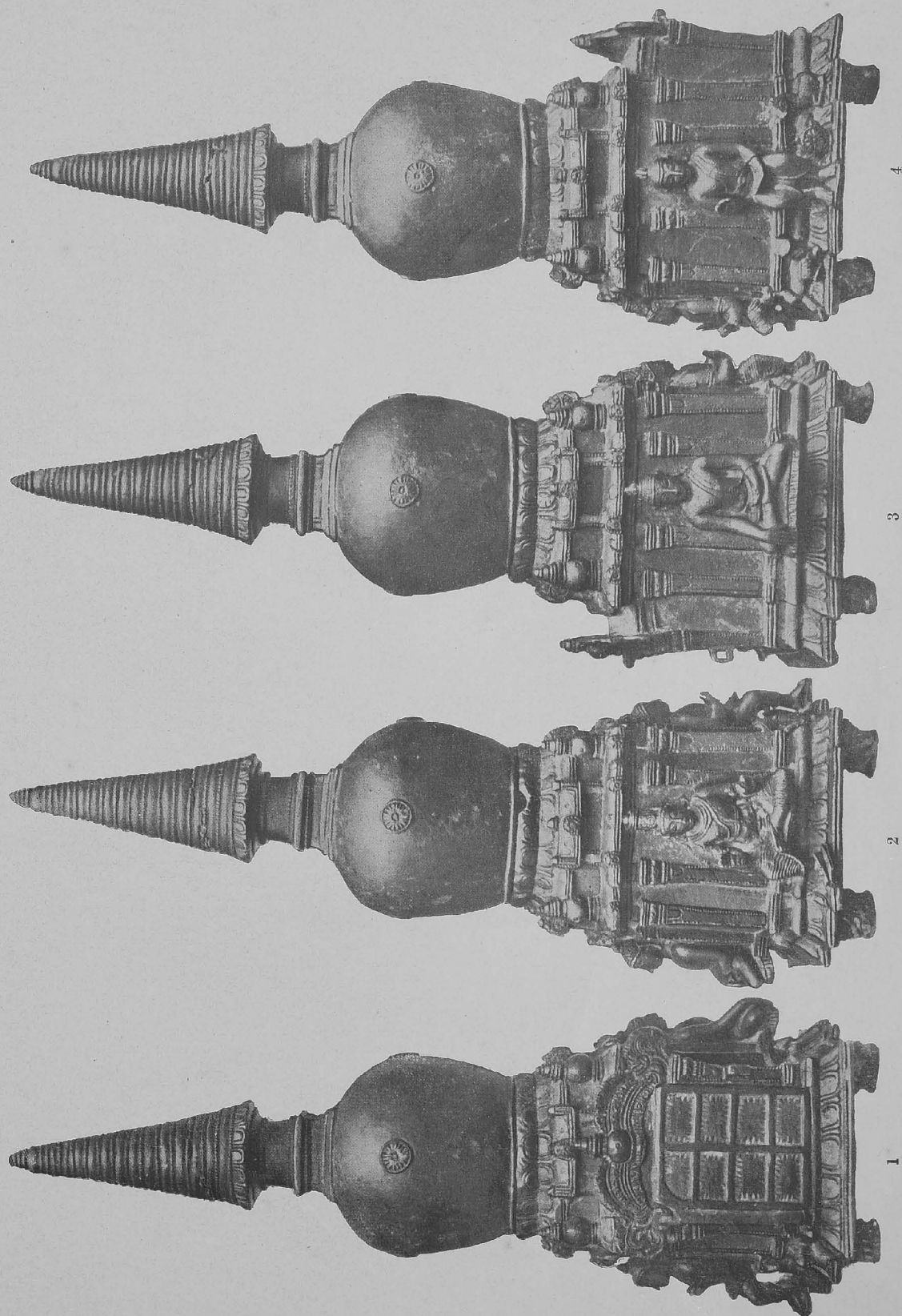
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3

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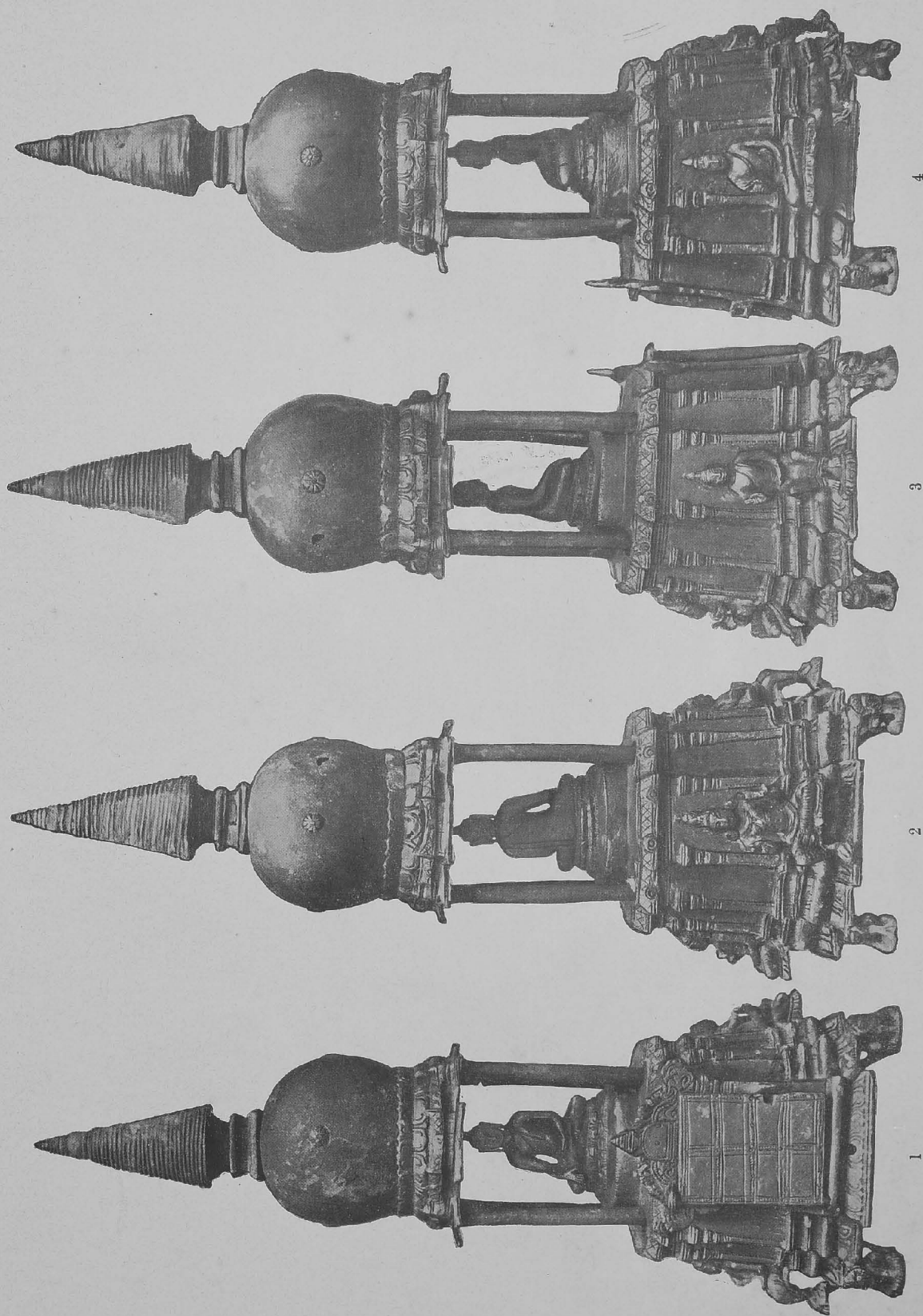
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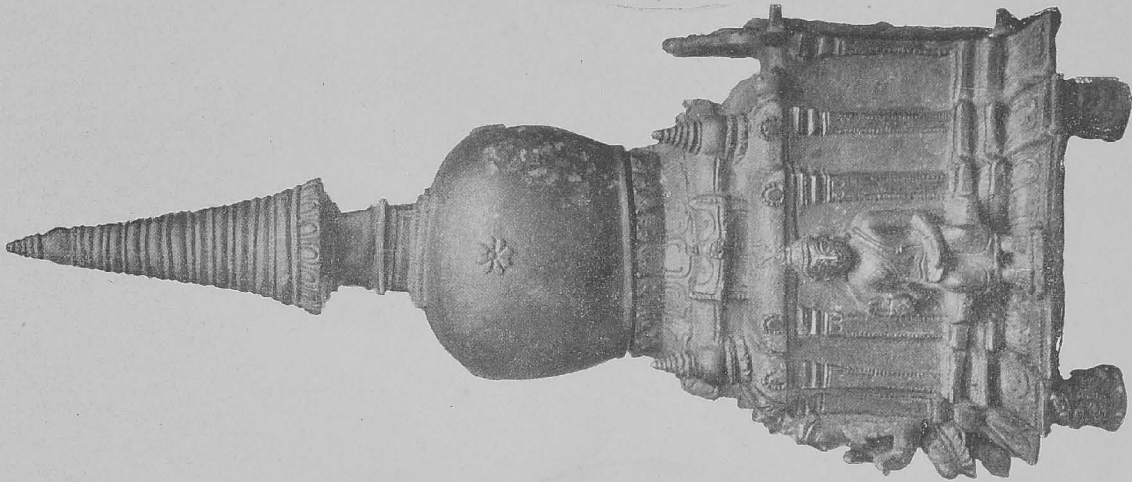


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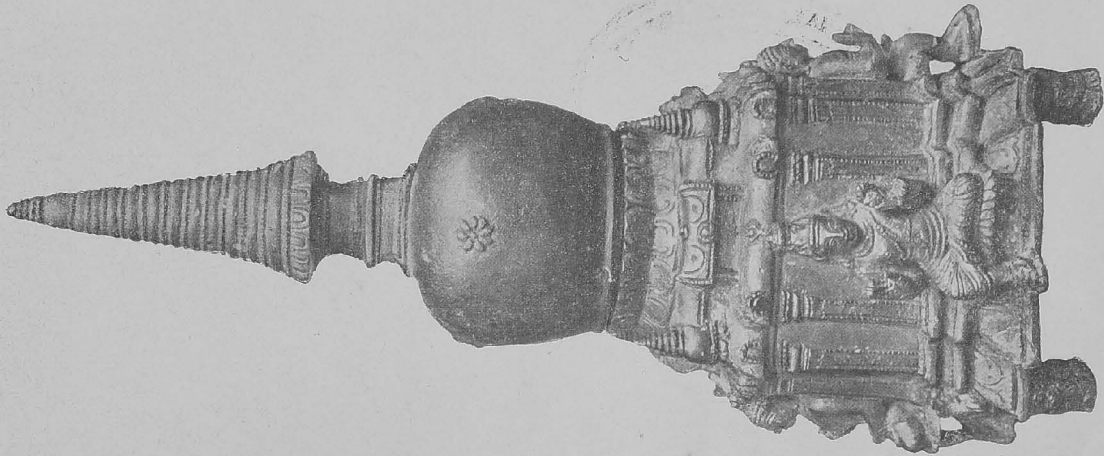




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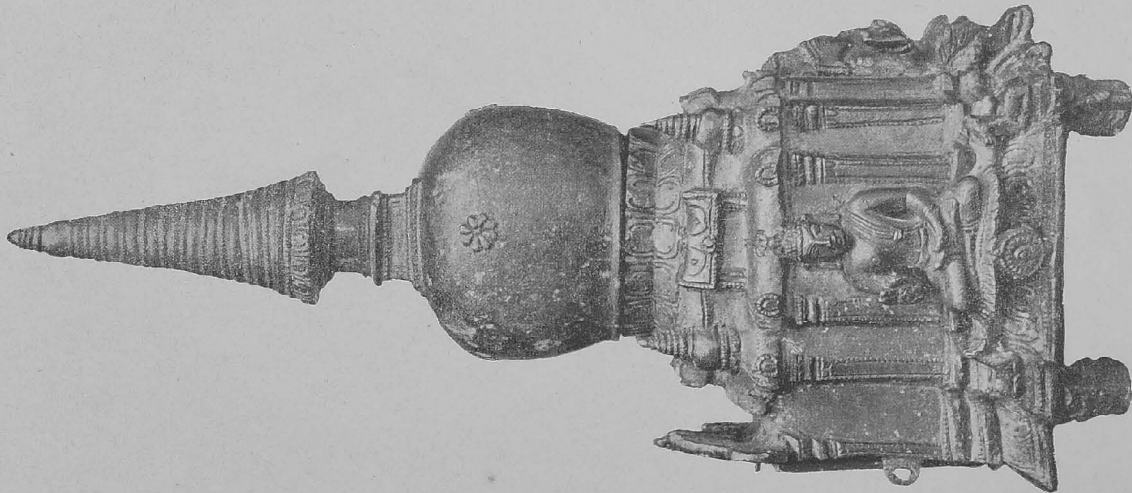


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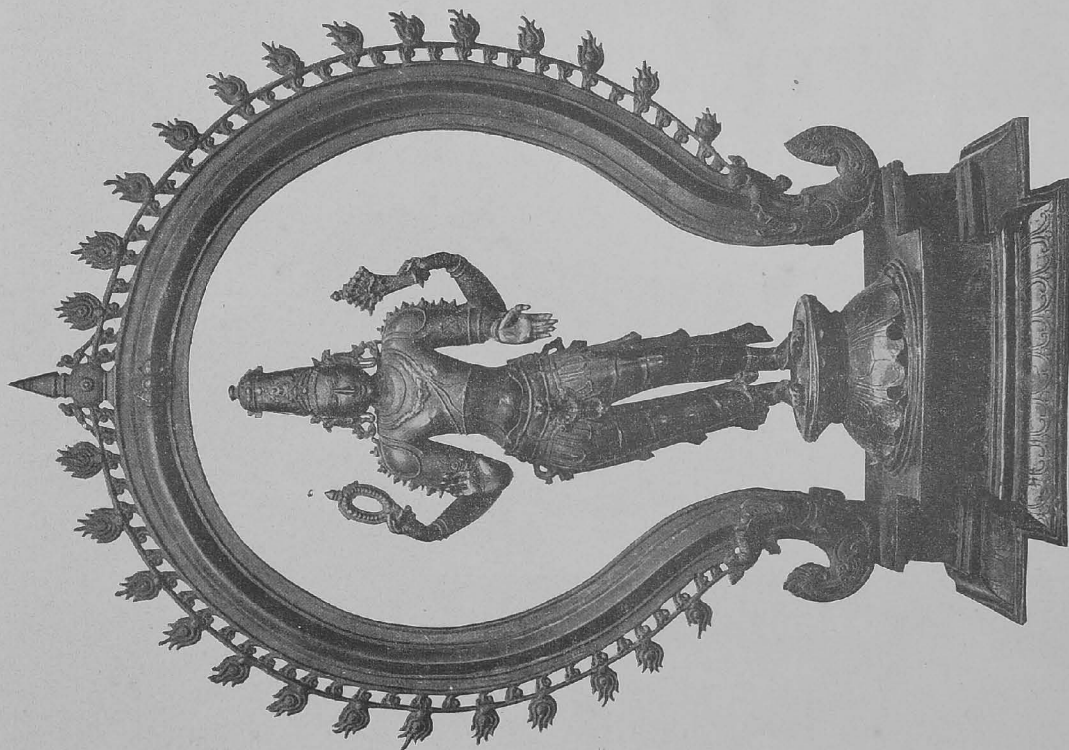
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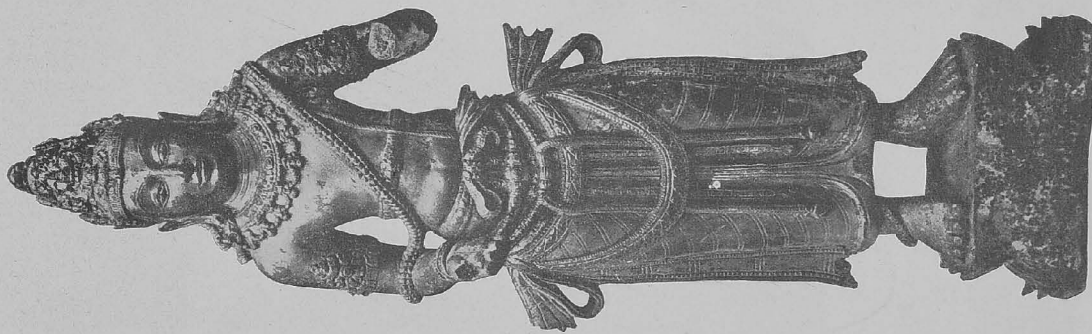
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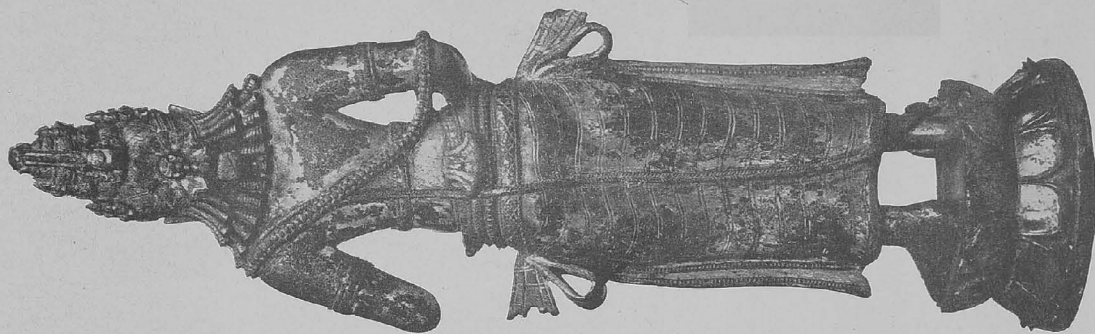
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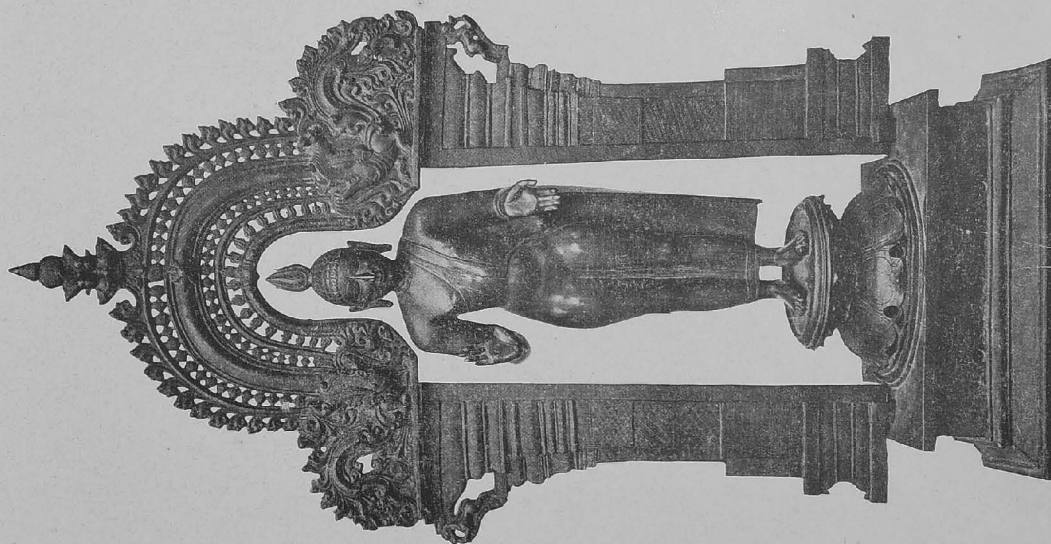


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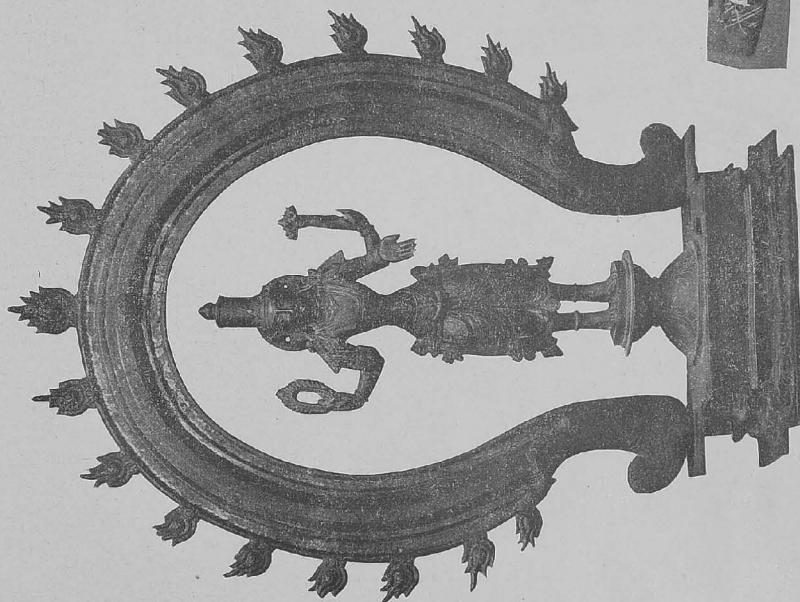
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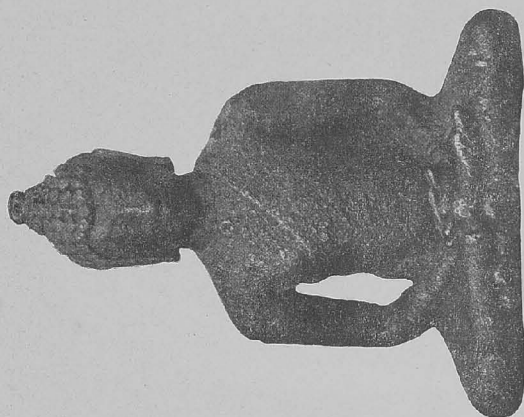
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1  
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2  
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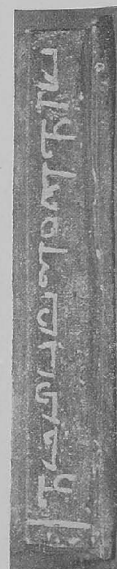
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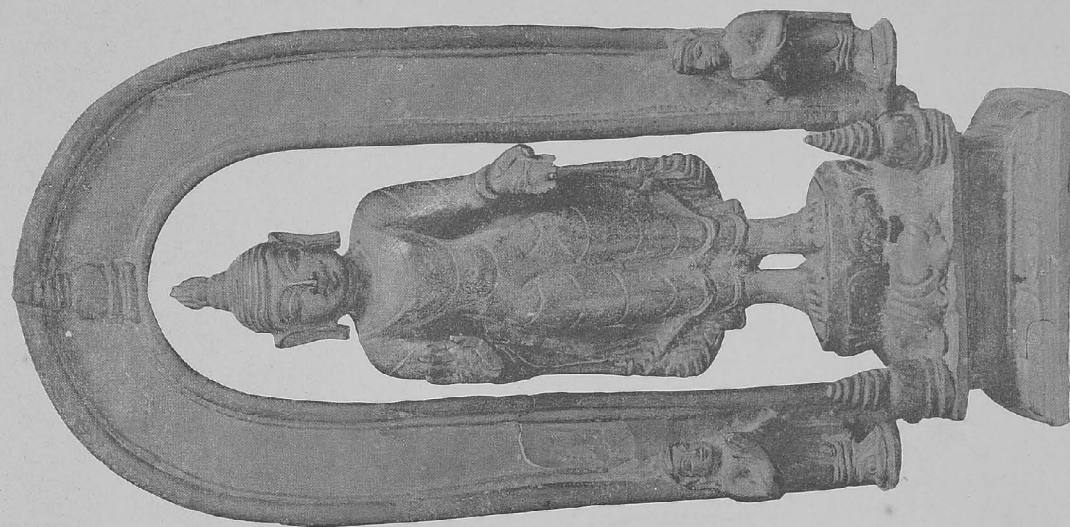
64



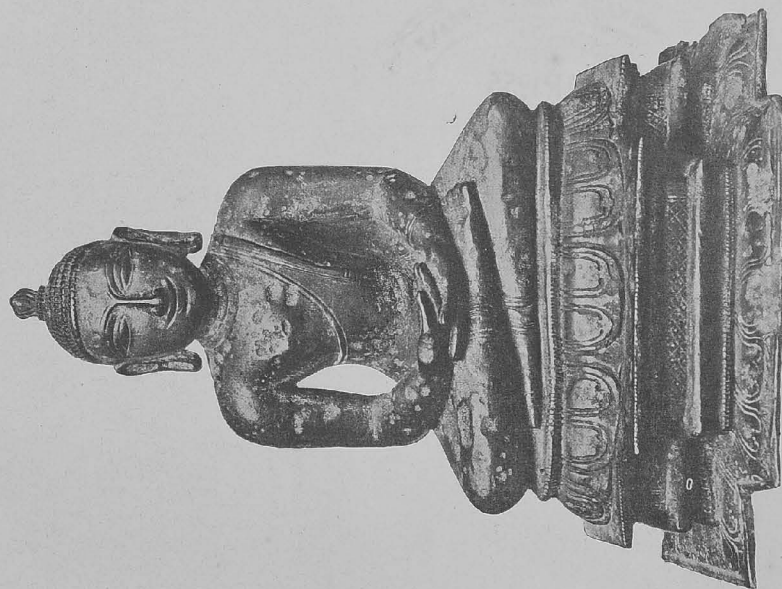
65



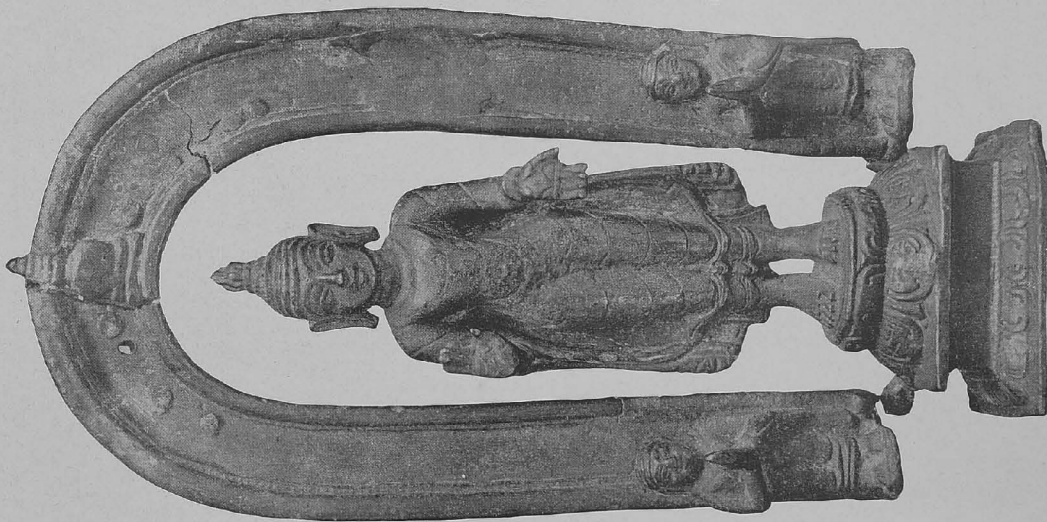
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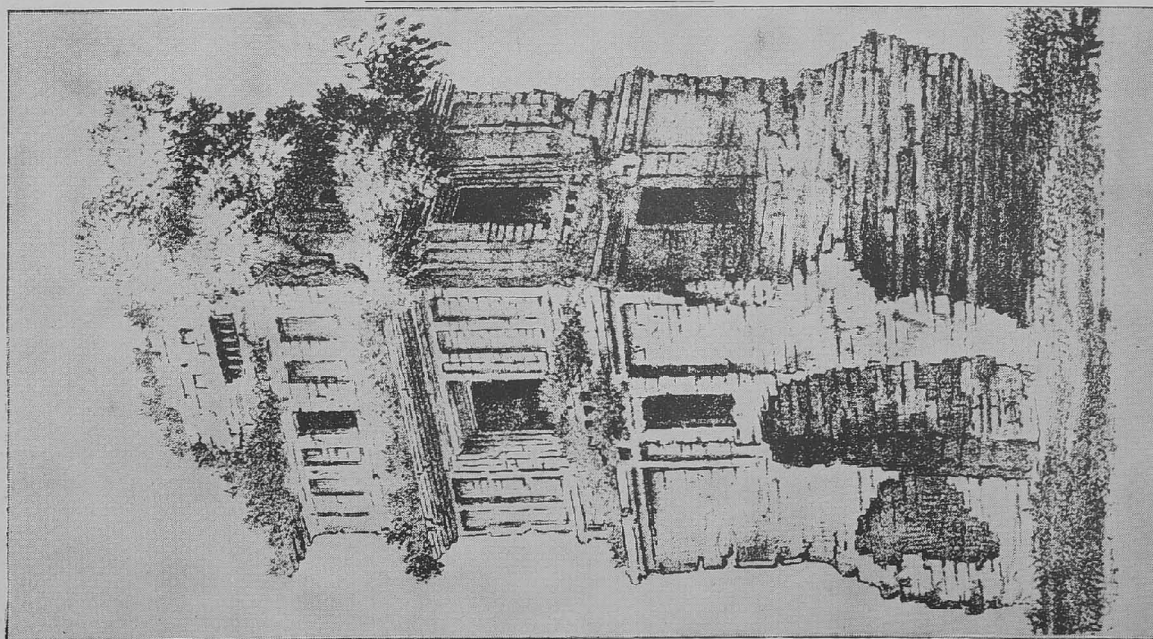
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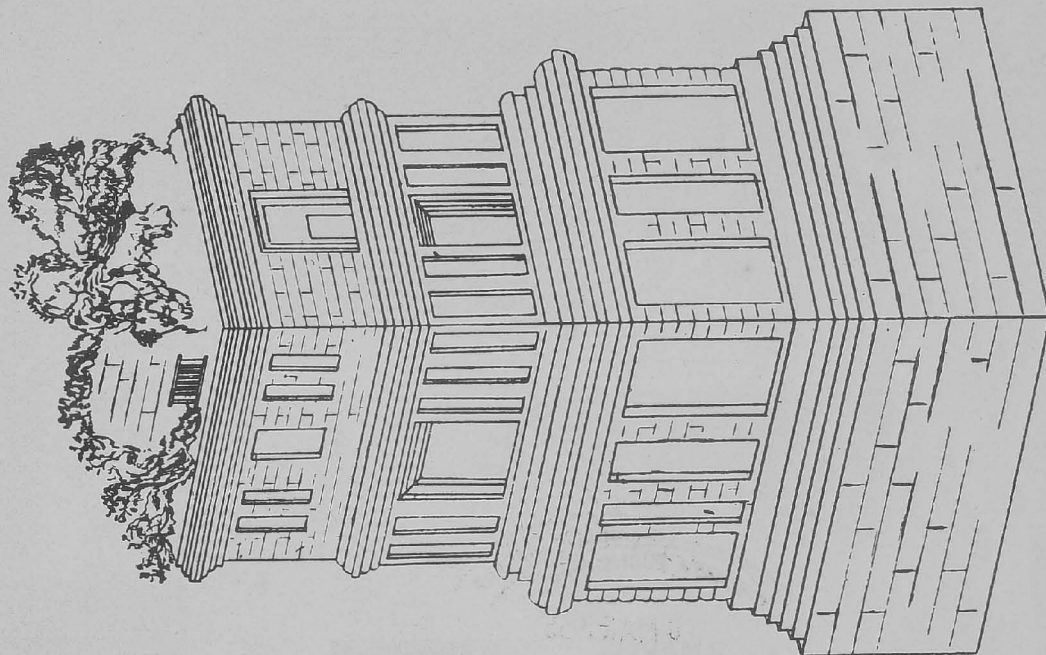
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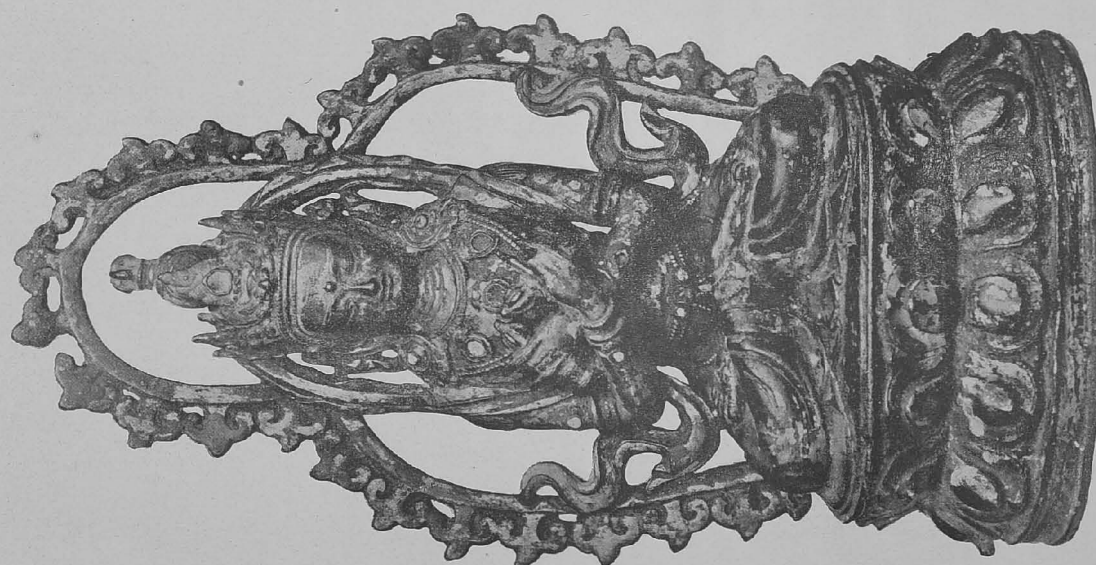
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4



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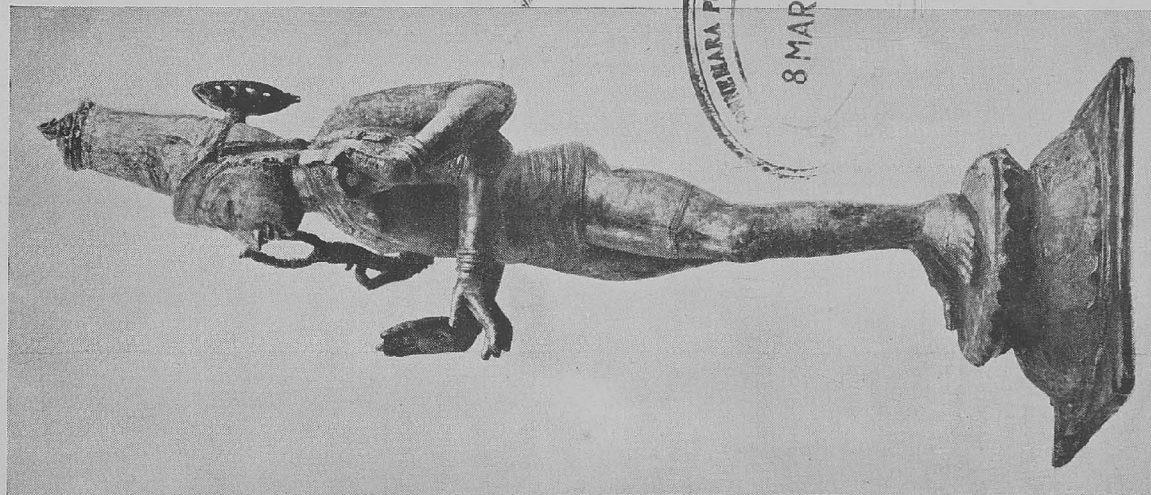
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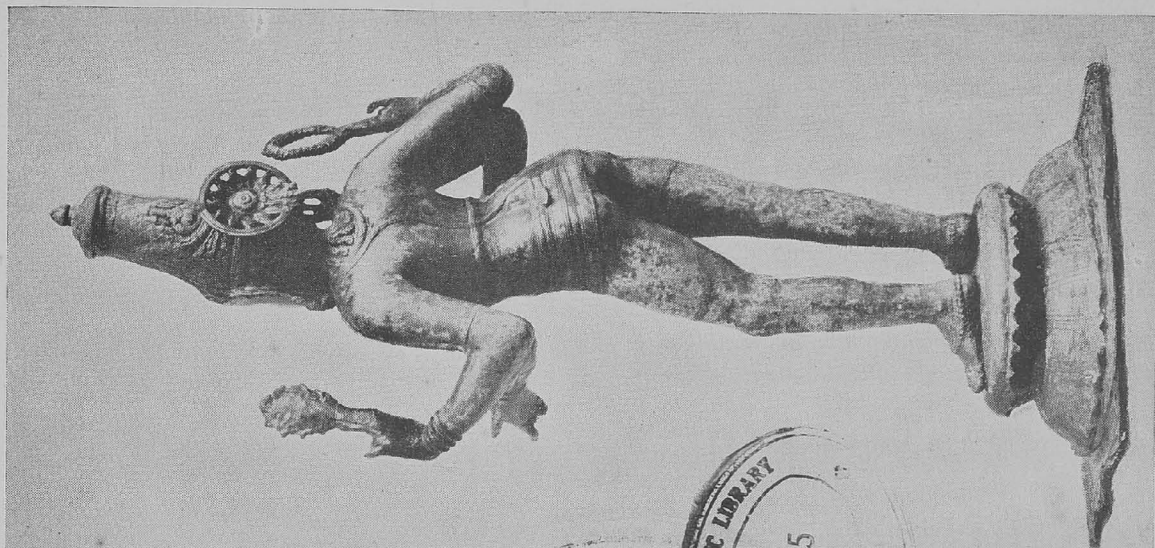
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12      ஸ்ரீமதாசாரியாய நம:      ஸ்ரீமதாசாரியாய நம:      13

14 **சுதந்திரநாயகம்**

16  15 

17




[illegible]

20   21

[illegible]

- 23  24 
- 25  26 
- 27  28 
- 29  30  31 
- 32  33 
- 34  35  36 
- 39  40  41  42  43  44  45 





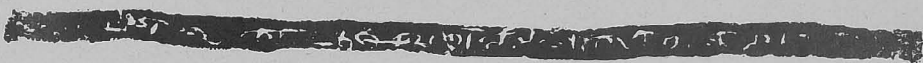
- 42  43  44  45  46  47  48  49  50  51  52  53  54  55  56  57  58  59  60  61  62  63 

61

62

INSCRIPTIONS ON THE NAGAPATTINAM IMAGES

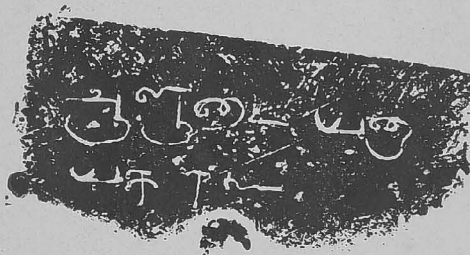

66   67

68 

69   70

71   72


73   74

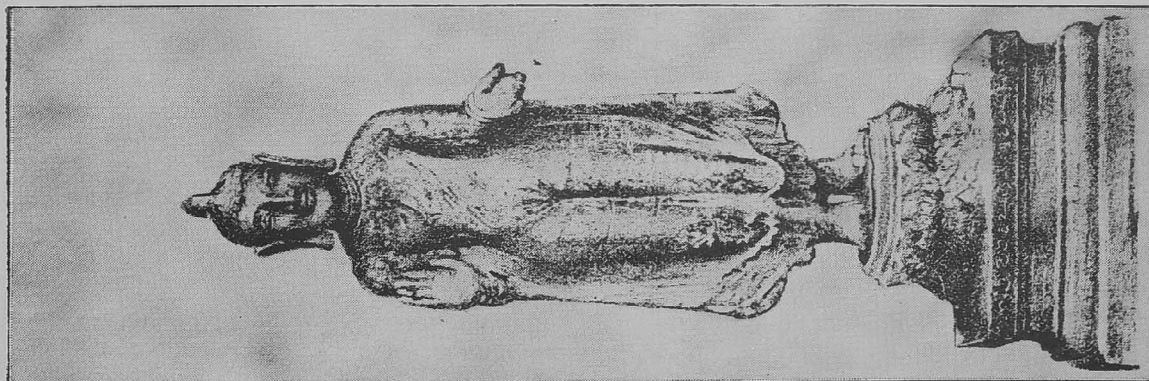
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77   78

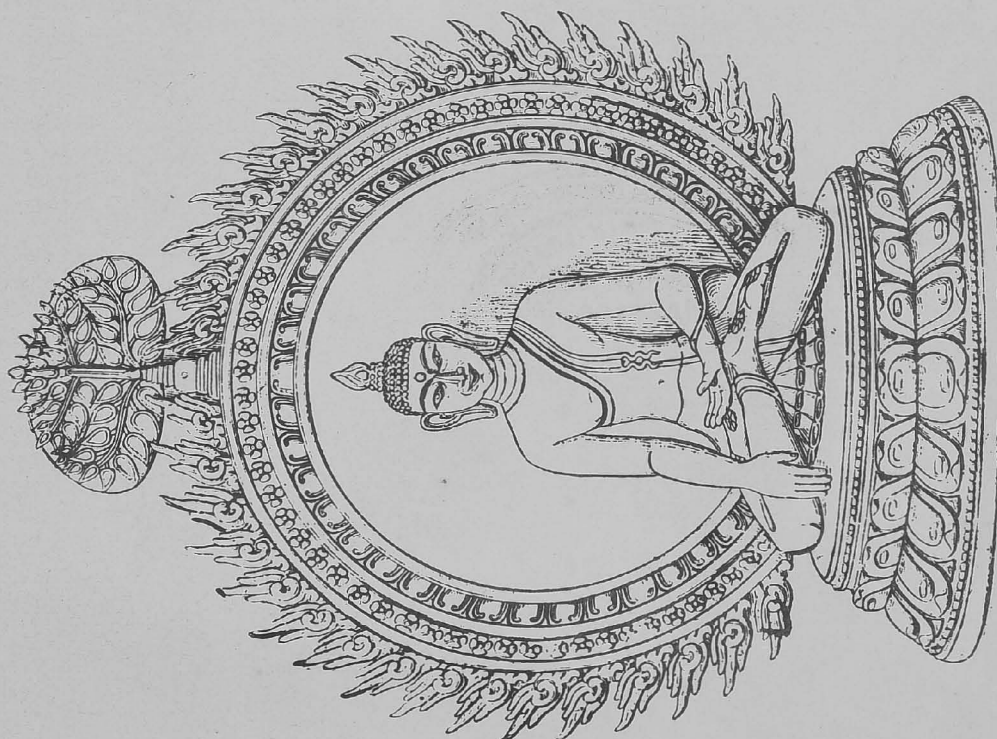
79   80

 82

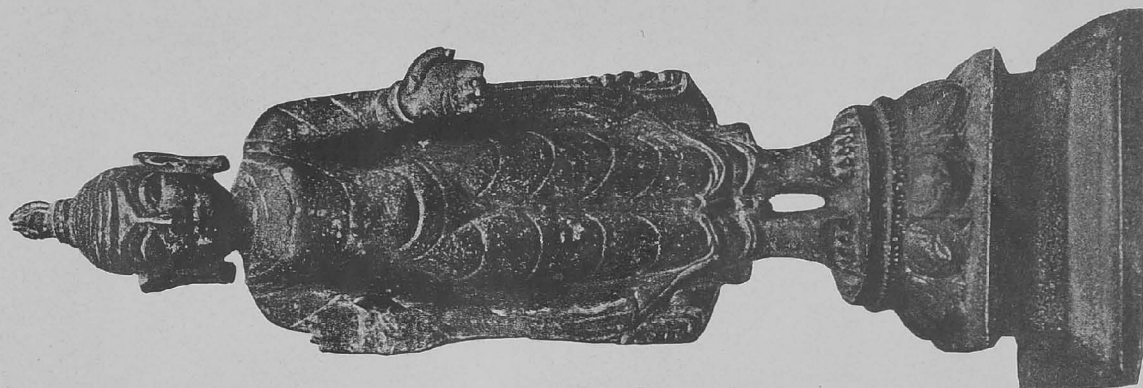
81   83



1  
BUDDHA

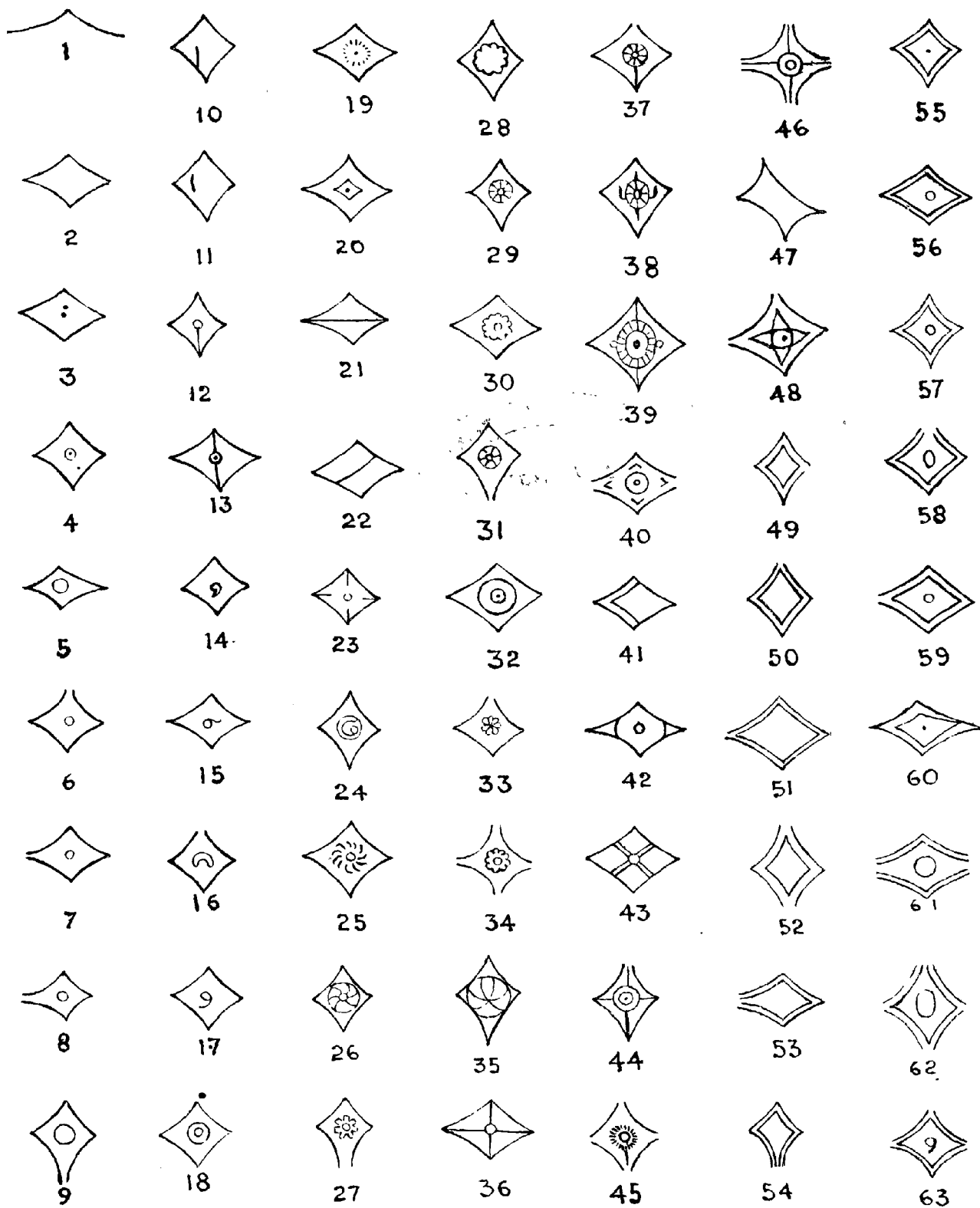


2  
BUDDHA



3  
BUDDHA (STODART COLLECTION)

## PALM MARKS



## PALM MARKS

## U R N A



63A



72



81



90



8



20



64



73



82



91



9



21



65



74



83

URNA



10



22



A



11



23



66



75



84



1



12



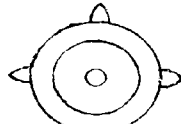
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67



76



85



2



13



25



68



77



86



3



14



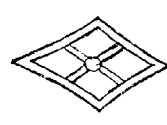
26



69



78



87



4



15



27



70



79



88



5



16



28



71



80



89



6



17



29



18



30



7



19



31